





THE TOLENTINO COLLECTION



TO BE SOLD AT UNRESTRICTED PUBLIC SALE
APRIL 22, 23, 24, 25 AND 26, 1924, AT 2:15 P. M.

AT THE AMERICAN ART GALLERIES

MADISON AVENUE, 56th TO 57th STREET
NEW YORK

ON FREE PUBLIC VIEW

9 A. M. UNTIL 6 P. M.

AT THE AMERICAN ART GALLERIES

MADISON AVENUE, 56th TO 57th STREET

NEW YORK

FROM THURSDAY, APRIL 17th, 1924, UNTIL THE DAYS OF SALE

INCLUDING SUNDAY, APRIL 20th, FROM 2 P. M. UNTIL 5 P. M.

IMPORTANT AND RARE ITALIAN AND FRENCH

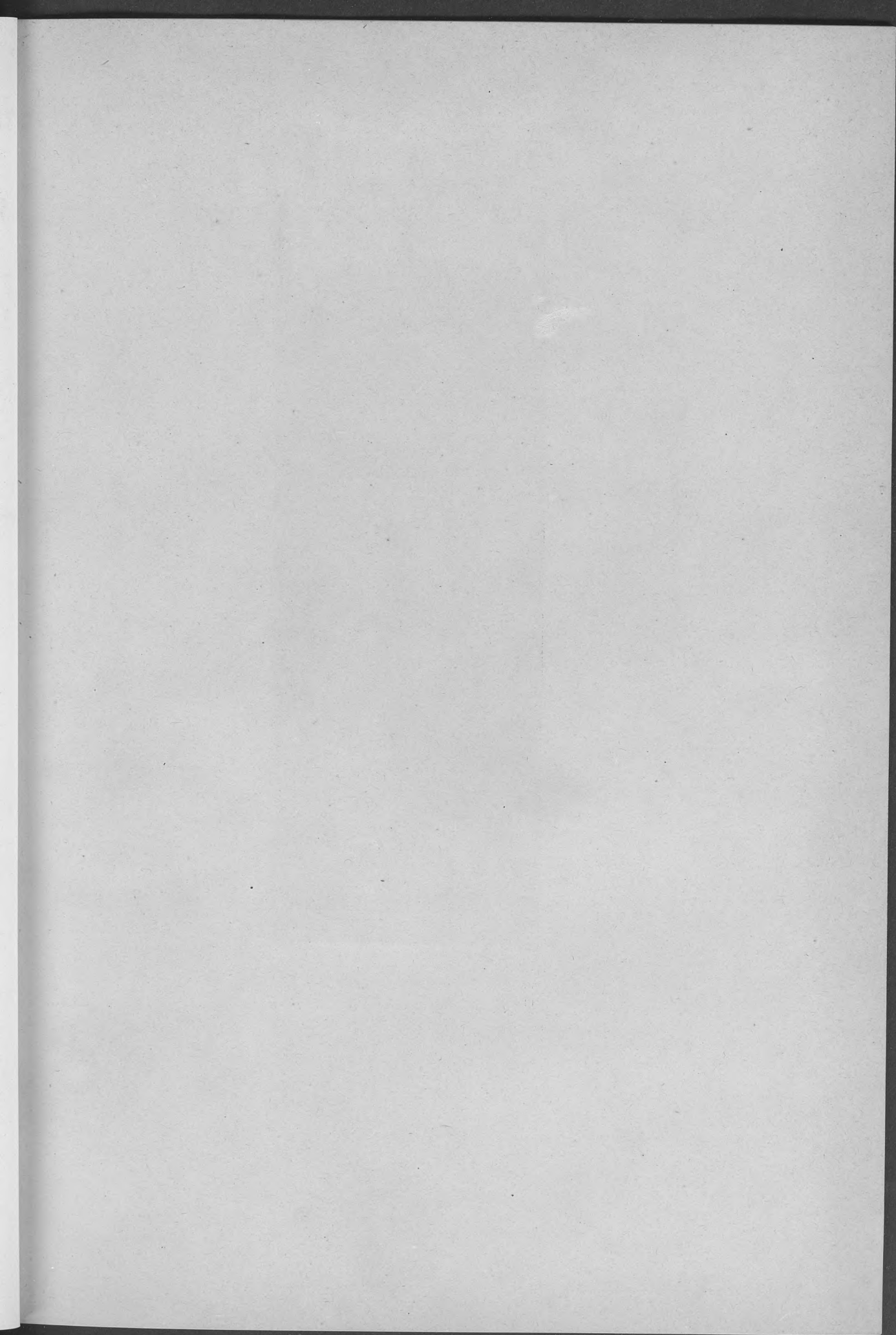
WORKS OF ART

TO BE DISPERSED AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON TUESDAY, WEDNESDAY, THURSDAY, FRIDAY AND SATURDAY

APRIL 22, 23, 24, 25 AND 26, 1924, AT 2:15 P. M.





NO. 908—GOTHIC TAPESTRY PANEL
(Flemish, Fifteenth Century)

ILLUSTRATED CATALOGUE
OF
GOTHIC AND RENAISSANCE
ITALIAN AND FRENCH ART

GATHERED BY
CHEVALIER RAOUL TOLENTINO
EXPERT ANTIQUARIAN OF ROME

TO BE DISPERSED AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES

APRIL 22, 23, 24, 25 AND 26, 1924 AT 2:15 O'CLOCK

THE SALE WILL BE CONDUCTED BY
Mr. OTTO BERNET AND Mr. HIRAM H. PARKE
AMERICAN ART ASSOCIATION, Inc., Managers

MADISON AVENUE, 56th TO 57th STREET
NEW YORK

1924



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The Very Notable Tolentino Collection

ITALIAN AND FRENCH GOTHIC AND RENAISSANCE WORKS OF ART

Chevalier Raoul Tolentino of Rome, Italy, the eminent connoisseur of Italian Works of Art in its fullest terms, is now about to place his sixth important collection on exhibition at the American Art Galleries for Public Sale. Signor Tolentino is most favorably known from the Atlantic to the Pacific, both for the authenticity of and for the exceedingly fine taste displayed in his collections, each as it appears seemingly surpassing those previously shown; for he has a flair for ransacking Europe and discovering beautiful objects that can be acquired from the famous collections throughout Italy and elsewhere in Europe.

No such protagonist of the grand and beautiful in Italian Art as Signor Tolentino has appeared in America, working with a constant and conscientious zeal that is seen at every point of his collection. He acquired many of the objects of great importance in this gathering with the written expertization of Professor Giacomo de Nicola, the learned Director and great authority on Italian Art of the Bargello Museum, Florence, and who is also an author, distinguished for his many works on the Art of the Renaissance Period. He also had the privilege of consulting the Professor regarding other objects in his own collection and had the honor of receiving from him written expert verifications on many of these.

The extremely beautiful Embroidered Velvets and Gothic Tapestries were acquired from the celebrated Georges Seligmann Collection, Paris; Fine Furniture, Bas-reliefs and Important Primitive Paintings from the Fairfax Murray, London, the Princess Madalena Belgioioso, the Conte Vimercati, Milan, the Conte Oddi, Perugia, the notable Stroganoff, Rome, and the Bardini Collections.

Primitive Paintings of the Italian School have long been acclaimed by the American amateur and connoisseur, but to-day Primitive Sculpture and Furniture have become the great objective of museums and private collectors.

Italian Majolica and Faience, ranging from the fifteenth to the

eighteenth century, include many beautiful and rare specimens of Cafaggiolo, Urbino, Gubbio, Castel Durante and Castelli. Two exceedingly fine oviform vases are executed with biblical subjects in rich colors and gilding by the famous Dr. Carlo Antonio Grue, who was without doubt the greatest master of the Castelli in Abbruzzo.

Amongst other Hispano-Moresque Lustred Majolica specimens, a charming plaque of the fifteenth century has a peculiarly dainty radiance, with glistening gold *reflets* and passages of fine blue. Its provenance is the Fairfax Murray Collection, London. There is also in the faience group a grand Vase by Diomedes Duranti, Roman *circa* 160, thirty-six inches high, decorated in his delightful manner; and a fifteenth century Gubbio Pitcher by Maestro Giorgino adorned with the coat of arms of the Orso family, one of whom was a Doge of Venice—this has the provenance of the Fairfax Murray Collection, London.

A sixteenth century Urbino Plaque of the unusual size of seventeen inches is noteworthy; this is dated 1545 and has a Terzina of the "Divine Comedy" by Dante inscribed on the back. Its provenance is again the well known Fairfax Murray Collection.

Two fine Cafaggiolo Alberelli of the fifteenth century betray the rare boldness of technique and color for which this Faience is especially notable in its early period. The busts of a citizen and his daughter depicted within medallions easily declare themselves to be vivid portrayals of the subjects represented.

Fine authentic specimens of Gothic and Renaissance Carved Walnut Furniture are now extremely difficult to obtain, but all of the very numerous examples are authentic which are displayed in this collection and make an imposing array.

Many rare types of Fratina, Dantesque, Savonarola, Sgabello and innumerable beautiful Needlework Chairs grace the gathering. Over forty Centre and Refectory Tables also appear. A sixteenth century Florentine Octagonal Table has a rarely fine urn-shaped shaft, carved with arabesqued amorini masks in a charmingly free manner. It was formerly in the Bardini Collection.

A very unusual type of Tuscan Octagonal Table of the early sixteenth century is elaborately carved in walnut, with an exquisite central shaft, supported on four scrolled brackets at crown and having four bold open S-scrollings surrounding the shaft, set on a leaf-enriched square base and spade-shaped feet. There are several very finely carved Walnut Prie-Dieu, one of the type so often

occurring in the charming paintings by Andrea del Sarto. Decorative objects are plentiful and even finely embellished small hanging Coat Racks are amongst this extensive and cleverly varied collection.

An exceedingly rare fifteenth century Gothic Money Changer's Table from the right bank of the Rhine is of moment, for it was the only specimen of furniture depicted in the de luxe illustrated catalogue of the famous Stroganoff Collection. The table is richly carved with coats of arms, scrolled foliage, fruit and animals.

Many small and large Cabinets in beautifully carved walnut are presented and are of interest, for they have great distinction and decorative value.

A marvelous and unique Walnut Cabinet of the Bambocci Stipo type, Florentine, fifteenth century, is undoubtedly the finest example of sculptured walnut ever brought to this country and is remarkable for the elaboration of its intricate and minute details which give a richness that enhances without detracting from the symmetry of the whole. The cornice and frieze are unusual, having pendants as well as the brackets generally found to the leaf moldings, amorini, equestrian figures of warriors and putti. The pilasters have groups of three varied figures, "The Three Graces," in tiers. The front, with fine root-walnut drawers, flanking architecturally niched doors and drawers in which many further figures are seen and several small bas-reliefs in which are very minutely depicted the following scenes: "The Siege," "The Attack," "The Occupation of a Town" and a "Festival." In "The Occupation" is a King enthroned, giving Justice. The Cabinet has a rare rich nut brown patina and is a most delightful example of the marriage gifts bestowed by the wealthy Florentine patricians.

An archaic fifteenth century Tuscan Walnut Credenza is carved in a very unusual manner with busts of burly warriors occupying the arched and columned niches of the doors, which are parted and flanked by fine, voluted bracket-pilasters of a most interesting and classic type.

An extremely rare Umbrian Credenza of the fifteenth century, also in walnut, is remarkable for the perspective of the arched portals, which adorn the two doors; the scrolled handles thereupon forming curious knockers. A very beautiful brown patina enriches the wood, and similar original patina is found on many other objects in the gathering.

Amongst the larger cabinets are two having great distinction.

Curiously, both are French Renaissance. The first, of the Henri II period, is characteristically sculptured and has its original polychrome. The doors are enriched with many varied busts within scrolled medallions and a seated Madonna occupies a niche at centre of the crown. It is dated 1556 on the upper left pilaster. This cabinet and several Gothic Certosino Credenze are amongst the most important objects of Furniture in the collection.

The other is sculptured in ebony and is of the Henri IV period, executed by one of the great masters of the Fontainebleau School; it is richly adorned with very intricate arabesque-molded lozenge panels in the four doors, which are occupied by bas-reliefs depicting profane and biblical subjects; the two friezes and stiles of the doors are enriched with demi-figures and beautiful leaf scrollings. There are also French Renaissance Cabinets and Tables of the Schools of Jean Goujon, the Lyonese and Avignon.

Amongst a number of Gothic Chests and Cassoni, several are reminiscent of those previously brought to America by Signor Tolentino, which were illustrated by William Odom in his notable work on Italian Furniture. A beautifully illuminated Venetian Gothic Chest is similar in type to one illustrated on page 39 of Frida Schottmüller's "I Mobili del Rinascimento in Italia," and is there given as having been executed *circa* 1550. Dr. William Bode also illustrates a similar type in his "Italian Renaissance Furniture" and states that others are practically unknown.

A very important sixteenth century Walnut Refectory Table, amongst a number of other fine Refectory tables, is from Tuscany and was produced at the golden age of the Renaissance. The two lyre-shaped end supports, each formed of two standing eagles, are superbly sculptured and the whole proportion is extremely satisfying and dignified. Very few Refectory tables of this importance are now to be found throughout all Italy.

A superbly sculptured Walnut Coffret, Umbrian of the sixteenth century, from the collection of Conte Oddi of Perugia, was illustrated in the catalogue of the last exhibition of Renaissance Works of Art held in the city of Perugia and deservedly attracted wide attention. It is of exquisite proportions and is richly sculptured with a cartouche, scrolled with demi-nymphs and very vigorous acanthus leaves. Small coffrets of this exceptionally fine quality are now very rarely to be found.

Amongst a number of Gothic and Renaissance beds, there is a

low four-poster with very unusual pinnacles of beautiful Gothic tracery, and a Four-poster, with tester valanced in rare needlework, displaying biblical subjects and having spiraled posts with pinnacles of bronze; the bed is set on its original broad dais, carved on the facias with interlaced and spiraled medallions. This charming bed is allied in type to the famous one depicted by Carpaccio and seen in his painting, "The Dream of St. Ursula," which hangs in the Accademia, Venice.

There are two extremely interesting Cassoni, from the collection of the Princess Maddalena Belgioioso, Milan, Florentine late sixteenth century. One is delightfully sculptured with a Hunting panel in bas-relief, depicting hounds attacking and a huntsman at left shooting at a stag. The very finely conceived terminal figures and base with central cartouches, festoons, coat of arms, amorini and strap scrollings, betray the drawing and hand of Jean de Bologne, for a bronze inkstand given to him by Bode displays the same distinctive correlated motives. The other is similar in treatment except that the panel is more pastoral in character.

A noble Gothic Chest of the fifteenth century was evidently devised for a Prince Royal of France, for fleurs-de-lis are not only in the coroneted coat of arms at the center but in the tracery above the double flanking arches which are occupied by figures of saints and royal personages, very vigorously sculptured. The famous School of Avignon claims this highly accomplished specimen of Gothic sculpture.

The very famous Collection of Georges Seligmann of sumptuous velvets was mainly acquired by Signor Tolentino and is now to be again dispersed. These specimens give this beautiful gathering an irresistible charm. A rare Gothic gold needle-painted blue velvet Chasuble, Spanish of the fifteenth century, depicts, in the cruciformed orphreys, a series of rare primitives obviously designed by a master painter. The subjects are, "The Annunciation," "The Nativity" and "The Death of the Virgin."

Another Gothic Needle-painted Chasuble-Front, German, fifteenth century, from the Georges Seligmann Collection depicts similar subjects to the one preceding and is a primitive unquestionably from the hand of a master painter of the period. It is perhaps of even greater beauty than the last; the field is of delightful green brocatelle, woven with a very unusual pattern of lobed floral motives and scrolled Gothic leaves.

An exceedingly beautiful Gold Needle-painted Chasuble, a

stately primitive of the Spanish fifteenth century Gothic period, is executed with rare precision and a sincere insight into the divineness of the subject, the "Descent from the Cross"; placed within a medallion at the center of the cruciformed orphreys. The field is of radiant Gothic amethystine cut velvet, woven with lobed devices occupied by lovely carnation and pomegranate bouquets. It is also from the Georges Seligmann Collection.

Velvet Chasubles of *Opus Anglicum* are of excessive rarity, and scarcely to be found outside of Museums and Cathedral Sacristies.

There are in all five Chasubles and Copes of this rare needlework in the Collection. An example in English Gothic of the fifteenth century has the method of embroidery used in the famous Syon Cope, now in South Kensington Museum. A Crucifixion before the seated figure of God the Father is at crown, and a Gothic vase of lilies at foot. The beautiful velvet field is powdered with rayed demi-figures of angelots and fleurs-de-lis. A very similar and analogous example is illustrated by "De Farcy."

A rare early fifteenth century Spanish Gothic Processional Banner displays on cut and uncut green velvet cruciformed orphreys in gold needle-painting, occupied by very naïve subject, "The Nativity" within a lozenge-shaped medallion at center of cruciform and pairs of Saints standing in niches. A most remarkable and rarely balanced series of Primitives from the hand of a master painter of the epoch.

Perhaps the rarest of the Georges Seligmann series of Needle-paintings is the twelfth or thirteenth century Greek Byzantine Appendix, with eight rope-motived irregular oblong panels, bearing arched niches having spirally twisted columns and occupied by figures of Saints Michael, Peter, John the Baptist, Joseph and Christopher, the Holy Father, King David and the Madonna. Silver threads deftly employed add greatly to the richness of the embroidery. A museum will no doubt be the ultimate resting place for this remarkable early specimen of fine craftsmanship.

Reference to a single example other than embroidered Vestments, sumptuous Jardinière Velvets, Brocatelles and further meritorious textiles will now have to suffice. It is a very distinguished French Room Hanging of over a hundred yards, woven in exquisite *drap d'or*, enriched in cut jade-green velvet with jardinières of rare blossoms supported by facing rampant lions of archaic character

within tasseled scrolled strap medallions surmounted by perched birds and tasseled canopies, flanked by kneeling figures.

The cartoon for this beautiful hanging was executed by Jean Bérain, 1638-1711, and is of his early and best period. James Penderel-Brodhurst, the eminent authority on Bérain, says of him: "He was in fact the oracle of taste and the supreme pontiff whose fiat was law in all matters of decoration."

Finely Forged Iron, mainly Italian of the fifteenth to the seventeenth century, is seen in great abundance. Gothic Torchères rival the beautiful Renaissance torchères, wall appliques, window grilles and garden gates. Florence and Venetia, the principal exponents of the forge, are splendidly represented by delightful examples; several Venetian Grilles are of particular moment; as are the Torchères of Florence. Signor Tolentino was fortunate in recently acquiring a collection of over one hundred specimens of Forged Iron from one of Italy's leading amateurs, which are now again to be dispersed. Two Florentine Early Renaissance Gates are of exceedingly fine proportions, displaying vases of scrollings and husks; they are accompanied by their original marble posts, sculptured with bas-relief figures and arabesqued leaf-scrollings. These gates originally adorned the Villa of the Poet Brunati.

Amongst the Far Eastern objects discovered by Chevalier Tolentino is a rare silver inlaid Bronze Candlestick of the thirteenth century, from the De Motte Collection, Paris, 1922. It displays to very great advantage the intricate workmanship of Mosul, with its medallioned figures and superb surrounding interlacing arabesques and borders. The Italian Bronzes include fine examples by Gaggino (1478-1538), Ghiberti (1378-1475), and a signed Inkstand by Antonio Danti, the sixteenth century Florentine, depicting the "Contest of Apollo and Marsyas." Danti was a pupil of Riccio.

A rare Early Gothic Rock Crystal and Bronze Candlestick, Venetian of the thirteenth century, is of great interest, and displays a bulbous shaft, supported on an open tripod base, enriched with very curious archaic scrollings which develop chimeric animals and substantial claw feet.

A demi-suit of richly Etched and Gilded Armor of very fine Milanese workmanship, of the early sixteenth century, is most beautifully adorned with radiating bandings on the breast and back plates, the collarette, shoulder and arm pieces. The bandings enclose oval figure medallions, basket panels, the knots of Solomon and scrollings

in gilding. It is interesting to note that there is an identical suit of armor in the Metropolitan Museum of Art, forged by the same great armorer Pompeo della Chiesa. Another of striking similarity is in the Armory at Turin.

A Bronze Reliquary, silvered and parcel gilded, found originally in a Church, is of great rarity. It contains the skull of a celebrated but unfortunately untraced warrior saint, and although the modeling is of a Romanic character, there is a decision and broadness in the handling that suggests portraiture of the highest type. It represents a masterpiece of an unknown Gallic sculptor of the tenth or eleventh century, and is very reminiscent of the famous sculpture of three men appearing on the Ducal Palace of Venice which were executed in porphyry about this period. Reliquaries of this type with the actual portions of the body preserved within and the exterior object following their contour are exceedingly rare.

A noble Bronze Equestrian Group of the great Emperor Marcus Aurelius has a fine distinction and is by the fourteenth century Umbrian Filarete, who gathers more laurels and appreciation for his fine works as time passes. Aurelius is seated on a very strongly modeled charger, his head uncovered and wearing a long toga over simple robes. Dr. William Bode in his work on Italian Renaissance bronzes illustrates a similar group in the Albertina Museum, Dresden, but it is not of such superlative execution as the one referred to above.

A Bronze Bust of great distinction by the Venetian Alessandro Vittoria (1525-1608) depicts Antonio Lando (1553-1618), the famous Venetian Captain, and Procurator of San Marco, who was related to the great Doge of Venice, Pietro Lando. He wears closely cropped curly hair, a full beard and a toga above armor. His markedly strong face is turned slightly to left and downward. Supported on an oblong plinth scrolled at ends and inscribed "ANTONIO LANDO DIVI MARCI PROCURATOR."

There are a number of other fine bronzes in the collection; one of importance is a statue of "Venus after the Bath" by Jean de Bologne (1524-1608), similar to one illustrated in the Stroganoff Collection Catalogue and to another in the Berlin Museum. This came from the Fairfax Murray Collection, London.

Several Della Robbia Faience Bas-reliefs and Statuettes add vastly to the ensemble with their dignity and beauty. A Portrait Bust of a Florentine patrician's little child is exquisitely charming. Her smiling chubby face is crowned with curling locks of hair tum-

bling about her neck. Finely modeled portrait busts akin to this by Giovanni Della Robbia (1469-1529) are extremely rare, especially of children. Professor Giacomo de Nicola, the very eminent Director of the Bargello Museum, Florence, has nothing but words of praise for this bust, which he declares to be "by the hand of Giovanni della Robbia." Dr. Bode illustrates on page 166 of his "Florentiner Bildhauer" a portrait bust of a young child, preserved in the Cluny Museum. It is convincingly analogous to this one. Bode gives it to Luca della Robbia, Giovanni's great-uncle, whose footsteps were so closely followed by the great nephew.

There is an inimitable bas-relief portrait of Pope Martin V, who was a member of the great Colonna family. He is seen at bust length with virile head in profile to left, wearing a papal tiara; the Colonna coat of arms is at upper left corner. This unusual bas-relief, executed by Luca della Robbia (1400-1482) is of surprising dignity, which is greatly aided by the unusual breadth and freedom of the modeling.

A Stucco Bust by Jacopo della Quercia (1374-1438) is very gracious and charming; it was the original model for one of the figures in a group, known as the masterpiece of this sculptor which adorns the "Fonte Gaia" at Siena. This bust was executed from della Quercia's favorite model, "The Bandinella." Professor Giacomo de Nicola, the eminent Director of the Bargello Museum, Florence, has given a written opinion on this very beautiful Stucco Bust. He states, in part, that it is identical with one in a group on the Fountain referred to, recalling that another figure in stucco similar to one in this group is in the Museum at Amsterdam, and yet another, the "Sapienza," in the Berlin Museum. This bust is the third that has appeared and it is unique. The freshness and details of modeling preclude the possibility of it being taken from a mold, and the coloring of monochromed rose-pink, simulating marble, differentiates it from the others. He concludes: "There is no possibility that this "wonderful bust was executed subsequently to that of the Fountain "group, but must be of prior origin."

Andrea della Robbia (1455-1525), one of the most famous of the della Robbia family, was noted for numerous fine works which attest his greatness as a sculptor. A remarkable statue of Andrea's is of St. Anthony of Padua, who stands wearing a monastic habit, the folds of which are executed with great dexterity.

The Saint carries his emblems, a missal and a branch of lilies, and is of most dignified bearing.

A unique Bas-relief in pressed leather, very strongly modeled by the great sculptor Donatello (1386-1466) depicts the haloed Madonna at half length, Her voluminous mantle covering Her head. She bends toward right, holding the Infant Saviour to Her breast. Dr. William Bode says in the introduction to his "Florentiner Bildhauer": "In contrast with the other Italian cities, well known in the glorious history of the Italian Renaissance, the average Florentine citizen possessed an inborn taste for the beautiful and a certain longing for the artistic, a longing to be surrounded by the beautiful. As the average citizen could not possibly afford the magnificent originals of the great masters such as Verrocchio, Donatello, Sansovino and others, they had to look for a substitute and here we have the origin of the many stucco, terra-cotta, pressed leather and wax copies after these famous originals." Several other Bas-reliefs in Terra-cotta and Stucco by the hand of Donatello are in the collection.

A Bas-relief, sculptured in statuary marble and parcel gilded, arrests our attention with its charm and gracious human feeling. It is by Francesco de Simone, Florentine (1437-1493), and came from the well known English Collection of Fairfax Murray. Professor Giacomo de Nicola also declares it "to be a fine work of Simone." The Holy Virgin, at three-quarter length, is posed before a shell niche, wearing closely fitting robes and a mantle falling over Her haloed head. She holds the Saviour toward Her breast, He being seated on a cushion at the right. The niche is surmounted by a fine winged shell and ribboned festoon of leaves and fruit. The columned and pedimented architectural frame is of green Fiesole stone.

There are amongst other sculptures two thirteenth century Pisan Marble Statuettes of the Virgin and St. Joseph in the collection. These arrest one with their archaic modeling and naïve charm.

A Polychromed Stucco Bas-relief by Luca della Robbia (1400-1482), most engaging in its playful naturalistic feeling, depicts the Infant Saviour held in the arms of His mother. He is smiling and attempting to pull a hooded mantle from Her head. The Virgin is clad in finely embroidered robes and mantle, and is seen at three-quarter length before a rudimentary landscape. The bas-relief is within a decorated contemporary columned architectural frame. A decided analogy in the playful atmosphere of the two subjects exists between this bas-relief and one illustrated by Dr. William Bode in

"Florentiner Bildhauer," page 169, which is in the possession of G. von Benda, Vienna. The latter, however, is very different in coloring and has not the matchless high patina resembling the glaze of Terra-cotta.

Another Polychromed Bas-relief by Luca della Robbia (1400-1482), with similar abandon and joyousness to the preceding, presents a three-quarter length robed figure of the Virgin as a care-free young matron, looking down at her Son, who stands beside her at right, playfully lifting Her mantle above His head. The group is before a gilded diapered floral background and within a pedimented and columned frame. A duplicate in the Berlin Museum of this charming bas-relief is illustrated by Dr. William Bode in "Florentiner Bildhauer," page 167; but has an entirely different background. There is, however, on page 62, a marble bas-relief by Michelozzo with a similar background.

Two portraits of Italy's greatest poets came from the famous Stroganoff Collection, Rome. That of the divine Poet Dante was painted by an almost contemporary master of the Florentine School. His earnest intellectual face is seen in profile to left and his lofty brow is crowned with bays. Looking upon the features of the Poet one feels that this painting must be from the hand of a master who had either seen the poet or had some positive records of his strong features to guide him in their delineation. The Poet Laureate, Petrarca, who in his day for the time being outdistanced the divine Dante, is seen in profile to left, wearing a cowled habit, his countenance easy-going, calm and serene. Surely a very great historical record of this poet, so notable for his influence on contemporary Italian literature.

Two Primitive Paintings in the manner of Bartolommeo Vivarini are very subtle in color and have all the naïve freedom of the early Venetian School. The first depicts "The Birth of the Saviour" and "The Presentation in the Temple"; both incidents curiously occurring within different vaulted apartments of a palace. The other depicts "The Death of the Virgin." Gathered around the pallet on which rests the body of the Virgin are at centre rear and right, the sorrowful figures of eleven apostles. The scene transpires in a noble chamber which is arranged with a Byzantine-Romanesque columned arcade at rear. Vivarini, one of the greatest exponents of color in

the early Venetian School, flourished during the second decade of the fifteenth century.

Both of these paintings were originally in the Fairfax Murray Collection, London. The eminent Director of the Bargello Museum, Giacomo de Nicola, has reviewed these interesting primitives, and remarks in part as follows: "It is difficult to determine the authorship of these two paintings, but it is not difficult on account of the artistic ambience to determine their source. It is the manner of the Venetian painters of the second half of the fifteenth century; the school of Bartolommeo Vivarini. The painting is well preserved, but what above all gives charm is the ingenuity and sincerity of the facial expressions and intimate sentiments of the personages, together with the rendering of the domestic details of the interiors."

A most interesting primitive, depicting the Madonna and Child is by Cenni di Francesco di Cenni, early fourteenth century. The Virgin is seen at half length, wearing closely fitting robes and a hooded mantle and holds the Infant Saviour on Her left arm. With His left hand He is toying with an embroidered kerchief that the Virgin wears. This rare example of Cenni was originally in the well known collection of Fairfax Murray, London.

An inspiring work of Filippino Lippi (1457-1504), of the Florentine School, portrays two robed flying angels, *en face*, carrying stems of lilies and swinging their censers in the path of the descending Dove of Peace. The simple disposition of the two figures is most graceful and captivating. B. Berenson illustrates this typical example by Lippi in both "The Study and Criticism of Italian Art," London, 1911, page 59, and "The Florentine Painters of the Renaissance," 1907, page 97. Starye Gody also gives an illustration in his work of 1909. This delightful painting came from the famous Stroganoff Collection. The Paintings from the Stroganoff Collection are of especial note, for the Conte was a connoisseur of high attainments and always gathered round him the savants of his day to criticise his varied acquisitions.

There are two paintings of great distinction that require mention namely, a fine "Pietà" by Marco de Palmezzano of Forli (1465-1537) and the "Madonna and Child" by that short lived northern Italian painter, Defendente Ferrari (1516-1553).

The brilliant painter, Filippo Mazzola of Parma (1460-1505), is seen to great advantage in his rendering of a fine Madonna and Child which emanated from the Stroganoff Collection, and is there

catalogued as follows: No. 21. "Before a black curtain at center, "flanked by two casements commanding a view of the light-blue sky, "is the demi-figure of the Madonna, wearing a crimson robe, a blue "mantle, lined with green and a yellow hood. She holds Her Son "with Her right hand, while He stands on a marble balustrade. Signed "at lower right F: Ma. This painting is one of the most beautiful "works of Mazzola and shows the influence of the Cremona School "and even more that of Giambellino. There is a resemblance to his "Madonna in the Parma Gallery, which is illustrated in *Bolletino "d'Arte dell Min. della Pubbl. Istruzz*, 1910, fig. a, page 92, which "is very striking." Previously from the collection of Conte Vimercati of Milan.

There is also the Holy Family, by a gifted follower of the Florentine Filippo Lippi (1406-1469), probably Benozzo Gozzoli, that is altogether charming and presents The Holy Virgin, at three-quarter length, wearing a crown, very beautifully embroidered robes and a mantle. She sits before a gloriously embroidered cloth of gold velvet hanging and caresses with both hands the Infant Saviour who sits on Her left knee looking up adoringly at His Mother. St. Anne and the youthful St. John are at left and right. The influence of the beautiful Venetian coloring is clearly seen in all its richness in this fine composition.

Rare Gothic and Renaissance tapestries have many claims on the imagination, for they have not only their decorative beauty, but are authentic documents of historic costumes and in many instances record customs, manners and the intimate thoughts of long past generations. Amongst the thirty tapestries are two of French Gothic origin and of great interest: one illustrated by De Motte in his latest magnificent work: "*La Tapisserie Gothique*"; the other depicts "The Baptism of Our Lord." He stands about centre of the composition, nude save for a loin cloth, while St. John at the right, clad in his proverbial hair shirt, baptizes Him; while an angel at left holds in readiness Our Lord's cloak. A scrolled label about crown is inscribed: "This is My Son." At centre foot within a shield is a complicated mark of the weaver, most unusual, for weavers' marks are very seldom seen on Gothic tapestries. This Tapestry was formerly in the celebrated Georges Seligmann Collection, Paris.

Beautiful Renaissance Tapestries abound in the collection, in fact over twenty-five, amongst them several Grotesques with strange animals and others with classic subjects.

"Niobe in Tears" is the theme of a fine Brussels sixteenth century tapestry. Niobe stands about centre of a flowered foreground before a temple sheltered by woods. She wears voluminous robes and is weeping for her lost children. The composition is finished with delightfully compartmented borders, displaying classic figures within finely arched niches and clustered fruit which interrupt the figures and flank the varied cartouches.

An unique fifteenth century French Gothic Hanging Lantern Holder is composed of a polychromed sculptured walnut bust of a young girl in the characteristic Gothic costume of the period, having at her back a set of mammoth deer antlers, and is suspended with the antlers on chains to a small canopy. This very unusual specimen has the provenance of the De Motte Collection, Paris, 1922. Several similar interesting Lantern Holders are preserved in Northern French Museums.

Chevalier Raoul Tolentino, an innate expert antiquarian, was a pupil of the great historian of Italian art, Professor Adolpho Venturi of Rome, and owes the Professor much in his artistic career. To his uncle, Signor Arnolfo Terracina of Rome, his first mentor, he very gratefully makes acknowledgment of the splendid training in all the varied ramifications of antiquarian lore that his uncle so liberally bestowed upon him.

There are over nine hundred objects in the gathering, amongst them over one hundred in Forged Iron of the Gothic and Renaissance Periods. These were collected by Brunati, the poet and author, over a space of fifteen years and were finally acquired by Signor Tolentino. There are numerous types of Chairs, Tables, Credenze and Cabinets in the gathering that are illustrated in the three works of note that we have on Italian furniture, namely, that of Dr. William Bode, of Frida Schottmüller and of William Odom.

The important Velvets, Brocades, Brocatelle and Needlework with their glorious colors certainly add great beauty to this exhibition; of these, over one hundred sumptuous Velvets, Brocades and Gothic Tapestries were acquired from the remarkable Georges Seligmann Collection of Paris. Mr. Seligmann was an ardent amateur of great ability and talent, who spent over twenty-five years traveling throughout England, France, Spain and Italy to form his very valuable Collection.

Professor de Nicola, the very eminent Director of the Bargello Museum at Florence, is widely known by his authorship of numerous

works on all phases of Italian art. Professor Munoz of the University of Rome and Doctor Ludovic Pollak are both preeminent in their field of historic Italian art, and were the experts and authors of the fine de luxe catalogue of the famous Stroganoff Collection, so many specimens of which are now to be dispersed herewith.

Signor Tolentino is fortunate in being able to bring this most interesting and diverse Collection to America. It betrays rare artistic elements and is not only replete with numerous sterling works of art which give great pleasure to the beholder, but has very positive educational value and maintains very high ideals.

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A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

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CATALOGUES OF PRIVATE COLLECTIONS

APPRAISALS AND CATALOGUES. Together with the increase in its exhibition and sales rooms, the American Art Association, Inc., will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

THE AMERICAN ART ASSOCIATION, INC.

AT ITS

AMERICAN ART GALLERIES

MADISON AVENUE

56TH TO 57TH STREET

ENTRANCE, 30 EAST 57TH STREET
NEW YORK CITY

CATALOGUE

FIRST SESSION

TUESDAY AFTERNOON, APRIL 22, 1924

IN THE ASSEMBLY HALL

OF THE

AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 1 to 210, inclusive

MISCELLANEOUS OBJECTS

1—OLD VIENNA PORCELAIN COFFEE SERVICE

Eighteenth Century

Covered with a design of groups of flowers on a cream ground. Chocolate pot and cover, coffee pot and cover, circular mug, sugar basin and cover and six cups and saucers.

2—TWO HANDLED WEDGWOOD URN

English, Eighteenth Century

Green jasper with bisque ornaments of classic figurines, trees, acanthus and honeysuckle on tinted terra cotta. Impressed mark Wedgwood.

3—GOLD ILLUMINATED BOX *Italian, Late Sixteenth Century*

Scrolled heart-shape; with loose cover, enriched with gilded scrollings of leafage and animalistic motives on a rich amber ground.

4—TWO ISPAHAN DAMASCENED IRON VASES

Sixteenth Century

Graceful shape; enriched with silver inlay.

Height, 9 inches.

5—PERSIAN ISPAHAN GOLD DAMASCENED EWER, FINGER BOWL AND COVER

Steel, damascened with floral reserves in gold. The cover is pierced with arabesques.

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6—THREE NORTH CHINESE MARBLE STATUETTES

Fourteenth-Fifteenth Century

Typical early Ming sculpture.

7—CARVED WALNUT STATUE OF A WARRIOR MONK

Italian, Sixteenth Century

Upstanding figure of a bearded saint with plumed helmet dressed in soutane of the pilgrim. Holding the Bible in his right hand, his left hand raised in benediction.

Height, 3 feet 7½ inches.

8—FAMILLE VERTE MANDARIN PATTERN PORCELAIN BASIN

Decorated with Chinese figures and birds.

9—ENAMELED BOWL AND TRAY *Canton, Eighteenth Century*

Decorated in the Chinese taste with court ladies and their attendants, trees, landscapes and birds.

10—EMBROIDERY AND GLASS COFFRET

Venetian, Sixteenth Century

Oblong on beveled base, the cover correspondingly projecting and having a bail handle. Glass of various colors, some adorned with gilded scrolls, enclosing panels of embroidery picturing birds, animals and flowers. Under the cover an oblong compartment; one end of coffret removable, revealing a secret drawer.

Length, 9 inches.

11—TWO CARVED IRON WOOD FU-DOGS

Chinese, Fourteenth Century

On oblong octagonal socles carved with formal rosettes and leaf borders. These Chinese carvings are remarkable for their heroic conception and beautiful patine.

Height, 28 inches.

12—PORCELAIN FU-LION

Chinese, Ming Period

Boldly modeled guardian of the threshold, with right foot on the brocaded ball and head turned to its right. On an oblong plinth. Glazed in turquoise-blue and turquoise-green, *aubergine*, burnt-orange and gray-white.

Height, 20½ inches.

NEEDLEWORK, BROCADE, VELVET CUSHIONS AND
SIENESE STREET PARADE BANNERS

13—EMBROIDERED VELVET PURSE MOUNTED IN STEEL INLAID WITH
GOLD *Spanish, Sixteenth Century*

Red velvet with silver gilded embroidery, the mounting damascened with small designs in gold and adorned with two lion-head medallions in relief.

From the Georges Seligmann Collection, Paris.

14—EMBROIDERED VELVET PURSE *French, Sixteenth Century*

Embossed design of cartouches and a crown surmounted by a fleur-de-lys. Steel mounting, gilded and pierced and enclosing a medallioned head.

From the Georges Seligmann Collection, Paris.

15—CUSHION OF SILK AND GOLD BROCADE

Italian, Sixteenth Century

Displaying a resplendent design of fruits and flowers, most elaborately wrought in rose, green, blue and white silks, richly embellished in gold.

16—SILK AND GOLD BROCADE CUSHION

Italian, Sixteenth Century

Designed in floral and fruit forms, and wrought in brilliant silks enriched with gold.

17—TWO VELVET CUSHIONS

Italian, Seventeenth Century

Rich ruby velvet, with a brilliant sheen and bordered in gold galloon.

18—EMBROIDERED SOFA CUSHION

Italian, Sixteenth Century

Rich and brilliant floral display, wrought in silks and silver embroidery on a ground of *drap d'argent*. Bordered with silver galloon and velvet.

19—EMBROIDERED SILK CUSHION

Italian, Eighteenth Century

Patterned in stripes of *bleu-de-ciel* and pale old-rose, the blue stripes carrying floral scrolls and the pink ones detached sprays.

20—TWO DAMASK AND EMBROIDERY CUSHIONS

Italian, Seventeenth Century

Ecreu silk damask patterned in fine designs; embroidered in rose and golden silks with a large vase of carnations and formal corners.

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21—VELVET CUSHION

Italian, Sixteenth Century

Rich and brilliant ruby Genoese velvet, edged with gold galloon.

22—SILK EMBROIDERED CUSHION

French, Louis XV Period

An especially rich design embroidered in brilliant colors on a white background. The ornamentation shows a tree, heavily laden, a perched bird and a butterfly at its foot; below is a festoon of brilliant flowers.

Length, 23 inches; width, 21 inches.

From the Georges Seligmann Collection, Paris.

23—SILK EMBROIDERED CUSHION

French, Eighteenth Century

Rich ornamentation in delicate colors on white, in a series of elaborate scrolls.

From the Georges Seligmann Collection, Paris.

24—VELVET CUSHION

Italian, Seventeenth Century

Cut and uncut velvet in formal patterns. Bluish-green with a light sheen.

From the Georges Seligmann Collection, Paris.

25—TWO VELVET CUSHIONS

Italian, Seventeenth Century

One rectilinear, one shield-shape. Bluish velvet with a light sheen; one shows mauve tones where it has been covered by a shield. Around the space occupied by the shield are embroidered golden scrolls.

From the Georges Seligmann Collection, Paris.

26—NEEDLEWORK CUSHION

Italian, Seventeenth Century

Floral silk needlework in blue, green, purple and crimson on a silver ground.

27—TWO EMBROIDERED CUSHIONS

English, Seventeenth Century

Embroidered in varicolored silks with flowers, a youth and a bird.

From the Georges Seligmann Collection, Paris.

28—EMBROIDERED CUSHION

Spanish, Fifteenth Century

Adorned with five panels, depicting a crucifix and four angels, in gold, silver and silks; on red velvet ground.

From the Georges Seligmann Collection, Paris.

29—EMBROIDERED CUSHION

Italian, Sixteenth Century

Resplendent in gold and brilliant silk, embroidered on linen, the designs scrolls, flowers and birds, the top profuse in its decoration, the reverse carrying a broad border only.

From the Georges Seligmann Collection, Paris.

30—VELVET CUSHION

Venetian, Sixteenth Century

Glistening ruby-red velvet, woven in conventional designs on a *drap-d'or* ground.

Length, 40 inches; width, 18 inches.

31—PAIR ORIGINAL EMBROIDERED CUSHIONS

Spanish, Sixteenth Century

Rich ruby velvet heavily embroidered in silks and silver with conventional scroll designs.

Length, 27½ inches; width, 22 inches.

32—SILVER EMBROIDERY ON WHITE SILK

French, Louis XV Period

Picturing trophies and birds enwreathed in floral scrolls. Octagonal frame.

Diameter, 21 inches.

From the Georges Seligmann Collection, Paris.

33—SILK BROCADE MEDALLION

French, Louis XV Period

School of Philippe Lassalle. A medallion of iris in flower, executed in delicate colors on a white ground, with a border of scrolls in white and green on a pink ground. The whole on a ground of old-gold, framed.

Medallion diameter, 16½ inches; height of background, 26 inches; length, 27½ inches.

From the Georges Seligmann Collection, Paris.

34—RENAISSANCE SILK NEEDLEPOINT CUSHION

Italian, Sixteenth Century

In its original state, worked with a geometrical cross pattern on a dark brown ground backed by a diaper pattern in brown. Multi-colored borders and canopied tassels.

17 inches by 12 inches.

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35—SILKEN STREET BANNER

Sieneſe, Sixteenth Century

Rectangular, formed of golden-yellow and pale green ſilk, each ground overlapping the other in the form of rays. On the green, a yellow ſhield bearing as a creſt a caterpillar on a roſe. On the yellow, a crimson creſt with an heraldic lion-rampant.

5 feet ſquare.

36—SILKEN STREET BANNER

Sieneſe, Sixteenth Century

Rectangular, of plain gold and orange tones, overlaid with orange meanders with added circles bearing ſtars in pale blue and deep cerulean. On a ſhield in the corner a caterpillar beneath a crown.

Height, 4 feet 8 inches; length, 5 feet 3 inches.

37—SILKEN STREET BANNER

Sieneſe, Sixteenth Century

Rectangular, of deep crimson ſilk, and across one corner a meander pattern in blue and white. Below this a heraldic design picturing a lion above a ſhield. On the ſhield a ſtanding elephant bearing a tower upon his back, ſurmounted by the croſs of Savoy. The lion in yellow, blue and brown, the ſhield in yellow and the elephant naturaliſtically painted.

5 feet 6 inches ſquare.

38—SILKEN STREET BANNER

Sieneſe, Sixteenth Century

Rectangular, with a brilliant diſplay of pointed rays in golden yellow and *bleu-de-ciel*. In one corner an orange ſhield adorned with flowers and knots and bearing a turtle creſt.

5 feet 5 inches ſquare.

39—SILKEN STREET BANNER

Sieneſe, Sixteenth Century

Pale olive ſilk made reſplendent with a broad tripartite border in crimson and white. Decorated in the corner with a crown in roſe, orange and blue, ſurmounted by a white croſs. Below this ſtands the large figure of a duck ſupporting a croſs and tied with a blue ribbon about its neck.

5 feet 4 inches ſquare.

40—SILKEN STREET BANNER

Sieneſe, Sixteenth Century

Radiant in pale gold and rich golden-yellow relieved by a pale ſage green. The entire banner taken up by long rays, with the exception of a ſhield in the corner bearing figure of a croſs and of a caterpillar under a crown.

Height, 5 feet 1 inch; width, 4 feet 10 inches.

**GOTHIC AND RENAISSANCE FORGED IRON AND BRONZE
BRACKETS, TORCHÈRES AND OTHER OBJECTS**



41—FORGED IRON DOOR KNOCKER *French, Fifteenth Century*

The knocker itself terminates in a grotesque animal-head at the end of a long forged arm, swinging from a plate of finely wrought Gothic grille. The design of the grille is floral tracery within and above a pointed-arch which encloses a shield supported by crowned lions.

Height, 19 inches.

42—GOTHIC FORGED IRON TRIPOD REVOLVING CANDLESTICK
Tuscan, Fifteenth Century

Quadrilateral grease tray with expanded sides.

Height, 12 inches.

43—FORGED IRON FLAG BRACKET *Tuscan, Sixteenth Century*

Straight arms supporting respectively a socket and a deep ring, and connected by a vertical scroll with a festooned plate attached.

Height, 20 inches; projection, 14 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



44—GOTHIC FORGED IRON EASTER LIGHT

Tuscan, Late Fifteenth Century

On C-scrrolled tripod support from which rise a centre stem with urn scrolled enrichment, tulip leaf candle bobèche.

45—FORGED IRON FLAG BRACKET

Tuscan, Sixteenth Century

Formed as a spiral scroll of rope design, and at the ends an open socket for the flag-staff. The socket is incised with rings and scrolls, and about it are curling leaves and long scrolled leaves, all incised in primitive design.

Height, about 18 inches; projection, 19 inches.

46—PAINTED FORGED IRON SIDE BRACKET

Venetian, Seventeenth Century

Simple design, blue in color.

47—TWO GOTHIC WROUGHT IRON ANDIRONS

Tuscan, Fifteenth Century

On curved scrolled bases engraved in a diaper pattern.

Height, 1 foot.

48—TWO FORGED IRON BRACKETS

Venetian, Sixteenth Century

Wrought in elaborate scrolls banded together, and having projecting spiral tendrils. Scrolled bobèche and knob drop. Painted black, and details gilded.

Height, 18 inches; projection, 18 inches.

49—WROUGHT IRON MACE

Italian, Fifteenth Century

Straight heavy rod with bulbous enlargements at the handle, and six scrolled blades at the head, the whole decorated in a braided or lattice pattern by incision. Dense brownish patina and grayish earth incrustations.

Length, 24 inches.

50—TWO FORGED IRON WALL BRACKETS

Venetian, Sixteenth Century

Deeply scrolled-serpentine strap arm; finely enriched with rosetted sprays, tulips and fleur-de-lis motives.

Length, 25 inches.

51—PAIR FORGED IRON SCONCES

Venetian, Sixteenth Century

In sinuous scroll form, springing from flowers and adorned with scrolling leaves and tendrils; pricket, and floral bobèche. Painted a dark blue and partly gilded.

Height, 19 inches; projection, 13 inches.

52—PAIR FORGED IRON BRACKETS

Venetian, Sixteenth Century

Shaped in serpentine scrolls bearing flowers and tendrils and supporting a scalloped grease tray, which in turn supports a candle socket formed of three scrolls and a ring. Painted and gilded.

Height, 17 inches; projection, 18 inches.

53—FORGED IRON BRACKET

Venetian, Sixteenth Century

Wrought in scrolls and exhibiting the lily pattern. Supporting a socket and tray.

Height, 18 inches; projection, 20 inches.

54—SIX BRONZE AND TIN CHANDELIERS

Venetian, Seventeenth Century

Inverted umbrella shape, formed of long scrolling leaves of cut tin. At the bottom a bronze knob drop. Equipped for electricity.

Diameter, 23 inches.

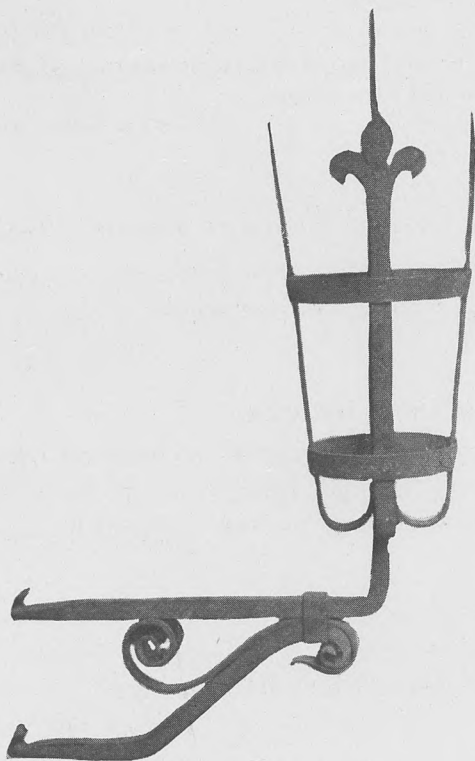
55—TWO FORGED IRON TRIPOD CANDLESTICKS

Tuscan, Fifteenth Century

Tripartite body of flat iron, scrolled in agreement with the three scrolled legs and supporting a deep socket formed of long scrolling leaves.

Height, 30 inches.

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56—PAIR FORGED IRON LANTERN BRACKETS

Tuscan, Sixteenth Century

The two arms quadrilateral and boldly incised, and under the lower one scrolls. The upper arm bends into a long straight four-sided spike, about which is a frame of strap-work. The strap-work consists of two ring-bands and four uprights ending in the trefoil lily. All incised with a meander scroll and spotted with pellets. The lily decorated with punch marks.

Height, 22 inches; projection, 19 inches.

57—FORGED IRON BRACKET

Italian, Sixteenth Century

With one straight and one curved arm. Vase shaped torch light with plain candle pricket.

58—GOTHIC FORGED IRON HOLDER *Tuscan, Fifteenth Century*

On stone base holding six small iron Roman lamps.

59—FORGED IRON LANTERN BRACKET

Venetian, Sixteenth Century

Scrolled throughout and supporting a decoration of flowers and leaves, the blossom at the end very large.

Height, 17 inches; projection, 25 inches.

60—FORGED IRON LANTERN BRACKET *Tuscan, Sixteenth Century*

Scroll form throughout, with leaves, flowers and tendrils.

Height, 14 inches; extension, 26 inches.

61—GOTHIC FORGED IRON BRACKET

Florentine, Fifteenth Century

On triangular arm of wrought iron twisted at the bottom and fretted with a palm leaf and lozenge pattern, crowned by an open lily bulb, with rolled petals.

Spread, 33½ inches.

62—GOTHIC FORGED IRON “EPI DE FAITAGE”

Italian, Fifteenth Century

A quadrilateral iron rod brought to a point at the bottom, adorned midway with four branching arms supporting flowers, and topped by the fleur-de-lys of Florence, below which swings on a rounded section of the rod a weather-vane representing a monster-head in the flat, with open jaws. This has been set, adjustably, into a simply scrolled wrought iron stand of later period.

Height, 5 feet 4 inches; in stand, 7 feet 6 inches.

63—LANTERN IN FORGED IRON, TIN AND GLASS

Venetian, Late Eighteenth Century

The plain glass lantern globe pear-shaped, with painted tin ornaments attached to the bottom. Suspension brackets of wrought iron scrolls, gilded, and painted tin floral ornamentation.

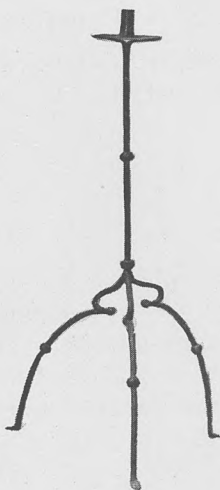
Height of globe, 19 inches; length, suspended, 50 inches.

64—GOTHIC WROUGHT IRON TRIPOD *Italian, Fifteenth Century*

Brazier stand.

Height, 3 feet 5 inches.

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65—TWO GOTHIC FORGED IRON CANDLE STANDS

Italian, Fifteenth Century

On triangular flamboyant Gothic knobbed supports, from which rise round iron centre stems and cylindrical candle cups.

Height, 3 feet 5 inches.

66—GOTHIC FORGED ANDIRON WITH FOUR FLOWER BASKETS

Tuscan, Fifteenth Century

Scroll-feet supporting flowers at either side of the stanchion, which rises in bulb and ring form and branches at the top in twisted arms, supporting two flower baskets. The baskets are of twisted iron. Below the upper baskets two smaller ones.

Height, 32 inches.

67—PAIR FORGED IRON LANTERN BRACKETS

Italian, Sixteenth Century

Triangular, formed of flat ribbon-scrolls with tendrils and suggestions of the fleur-de-lis.

Height, 28 inches; projection, 29 inches.

68—FOUR BRONZE BRACKETS

Venetian, Sixteenth Century

Finely S-scrolled arm, enriched with scrolled leaves and rosette motive, terminating in a large urn, arranged with five sockets for candles.

Extension, 30 inches.

69—PAIR FORGED IRON LANTERN BRACKETS

Venetian, Late Sixteenth Century

Scrolling form, wound with leaves from which large flowers spring, and loosely bound with broad ribbons. In black and gold.

Height, 33 inches; spread, 23 inches.

70—FORGED IRON FIRE-GUARD

Tuscan, Sixteenth Century

On two scrolled feet ornamented by incision. Two cross-bars, the upper one adorned with quatrefoils. Springing from the feet at the lower bar are two grotesque animal heads. The stiles are adorned at two points with scrolled bands in quatrefoil formation, and support baskets formed alternately of arms flat and spirally twisted, which are ornamented with twisted rings.

Height, 37½ inches; length, 46 inches.

71—TWO GILDED BRONZE SUSPENSIONS

Italian, Late Eighteenth Century

On bronze chains, designed in the taste of the Gothic revival of the second half of the eighteenth century.

Height, 4 feet 7 inches.

72—FORGED IRON TORCHÈRE

Tuscan, Fifteenth Century

Cylindrical standard, on tripod arched strap-iron legs. Scrolled and voluted ornamentation with single leaf and iron pricket.

73—PAIR OF GOTHIC FORGED IRON TORCHÈRES

Tuscan, Fifteenth Century

Hexagonal standard, with calyx tops of wrought iron pointed leaves with curved spikes, iron prickets and tripod stands of three strap-iron legs.

Height, 46 inches.

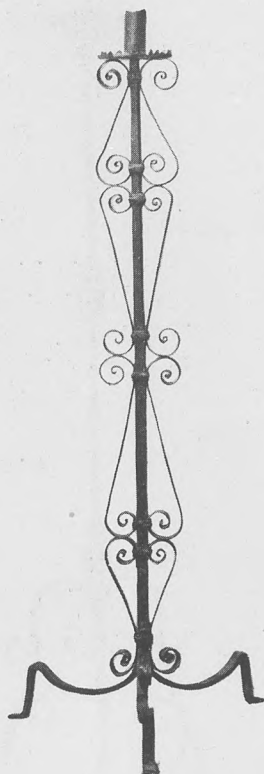
74—TWO RENAISSANCE FORGED IRON AND BRONZE TORCHÈRES

Florentine, Early Sixteenth Century

On boldly scrolled tripod supports with leaf enrichments, centre stem with bronze member and molded bronze candle cup.

Height, 4 feet 10 inches.

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75—TWO FORGED IRON TORCHÈRES *Italian, Sixteenth Century*

On triangular bases terminating on bird feet, molded centre stem flanked by lyre scrolls.

Height, 5 feet 8 inches.

76—GOTHIC FORGED IRON TORCHÈRE

Italian, Fifteenth Century

Ornamented with scrolls and candle pricket on tripod base.

Height, 4 feet 4 inches.

77—PAIR FORGED IRON BRACKETS *Venetian, Sixteenth Century*

Elaborately wrought in flat scrolls, banded, and with projecting spiral tendrils, the bands and tendrils gilded; painted white.

Height, 28 inches; projection, 18½ inches.



78—PAIR BRONZE AND FORGED IRON PRICKET CANDLESTICKS
Italian, Sixteenth Century

Round standard springing from a scrolled tripod adorned with curling scrolls and bulbs. Spreading bobèche of bronze.

Height, 5 feet 4 inches.

79—TWO RENAISSANCE FORGED IRON CANDLE STANDS
Italian, Sixteenth Century

Handsomely floriated; fluted bobèches.

Height, 3 feet 6 inches.

80—TWO RENAISSANCE FORGED IRON CANDLE STANDS
Italian, Sixteenth Century

Similar to the preceding.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

81—TWO FORGED IRON THREE-LIGHT CANDELABRA

Lombardian, Sixteenth Century

Spirally twisted standards springing from three spreading feet and decorated at the top of the spiral with expanding flat and round scrolls, above which the standards continue in plain form to a top socket. Above the scrolled decoration two bracket arms in scroll form and decorated with leaves, blossoms and tendrils, and supporting candle sockets.

Height, 6 feet 6 inches; spread, of one, 28½ inches; of the other, 51 inches.

82—FORGED IRON FIRE-GUARD *Tuscan, Late Fifteenth Century*

Standards, flat at the base and quadrilateral in the upper sections, spring from flattened ribbon-scroll feet and support torch-holders of strap construction. These are connected at top and bottom by stretchers ornamented in scroll work, and from each standard springs on the outer side a ring handle and toward the centre a bracket with chain and hook.

Height, 4 feet 7 inches; length, 5 feet 2 inches.

83—POLYCHROMED TIN CHANDELIER

Venetian, Sixteenth Century

A circular band suspended from scrolled rods and a scrolled top supports leaf scrolls which converge at a scrolled drop. Within is a classical vase of amphora shape holding flowers. Various scrolled leaf and floral adornments and branching candle arms also formed of leaf scrolling.

Height, 43 inches.

84—FORGED IRON TEN-LIGHT BRACKET

Venetian, Early Sixteenth Century

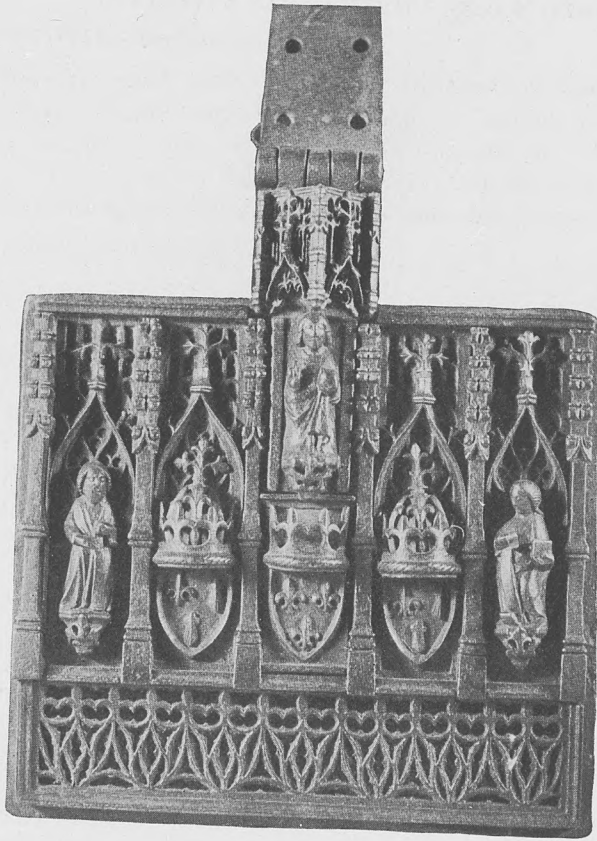
Formed of graceful spreading scrolls, supporting a broad scrolled strap which carries ten prickets and at the center a large floral open socket. Painted red.

Height, 18 inches; length, 40 inches.

85—TWO FORGED IRON TORCHÈRES *Italian, Fifteenth Century*

Tripod base from which rises a plain pricket.

Height, 3 feet 9 inches.



86—FORGED IRON LOCK

French, Fifteenth Century

Rectangular, the face a series of cathedral niches containing figures of saints and shields of the fleur-de-lys, above a conventional grille.

Length, 8½ inches.

87—HALBERD

Italian, Sixteenth Century

A broad flat blade having a curved tip and two flanking hooks, its two sides displaying a dragon between elaborate scrolls, executed in delicate relief.

88—FOUR FAUCHARDS

French, Early Sixteenth Century

Conventional form, broad flat blades, with curved tip and the top of the blade lightly scalloped.

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89—TWO GOTHIC FORGED IRON TORCHÈRES

Tuscan, Fifteenth Century

Tripod twisted base, with scrollings. Plain candle pricket.

Height, 4 feet 6 inches.

90—FORGED IRON WASH STAND WITH COPPER BASIN AND BUCKET

Florentine, Sixteenth Century

The stand a tripod, wrought in three graceful recurving scrolls, which unite within a ring at bottom center, thence expanding into lily scrolls. On three short scrolled feet. At the top of the legs, blossoms and tendrils, and within three deeply scrolled arms a copper basin; this is ornamented throughout in repoussé with designs and floral scrolls and two shields supporting crowns. From the top of the stand a wrought iron arm with projecting scrolls rises, terminating in a dragon's head holding a loop, the loop supporting a copper bucket.

Height, 62 inches.

SCULPTURED FIGURES, IN MARBLE AND WOOD

91—MARBLE HEAD

Seventeenth Century

Head of a warrior with beard. He wears a close-fitting helmet with nose-piece and ear protectors. Executed in the archaic manner of the ancient Greeks. On rectangular wooden pedestal.

Height of marble, 11 inches.

92—FOUR ITALIAN GREEK MARBLE RELIEF MEDALLIONS

Seventeenth Century

Of classic poets and philosophers. Profile bust portraits of bold life size proportions, modeled with remarkable realism.

Height, 27 inches.

93—PENTELIC MARBLE STATUETTE

Lombardian, Sixteenth Century

Standing figure of Judith, in full and flowing robes, holding the severed head of Holofernes in her left hand. Fine patina.

Height, 17 inches.



94—GOTHIC LIMESTONE CAPITAL *Pisan, Fourteenth Century*

Octagonal, carved with the standing figures of saints under canopies of Gothic quatrefoil tracery. Molded abacus and necking.

Height, 15 inches; diameter, 13½ inches.

95—PAIR CARVED WOOD CANDLESTICKS

Italian, Sixteenth Century

Columnar and bulbous, carved in vase and ring form, and in relief with acanthus motives, festoons, cartouches and angel-heads. Base with three short square feet under scrolls.

Height, 28 inches.

96—POLYCHROME CARVED WOOD PIETÀ

Flemish, Sixteenth Century

The limp body of the Christ resting against the Mother's knee, the two flanking figures holding His head and an arm, all facing the spectator. Expressively carved, and painted in dark tones.

Height, 19 inches.

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97—POLYCHROMED CARVED WOOD GROUP

Northern Italian, Late Sixteenth Century

Scene from the life of the Saviour, the High Priest holding the Infant Lord surrounded by Holy women, Elders and Male Saints seated at a table covered with a green cloth. In the front appear a female kneeling figure and a dog.

98—POLYCHROMED CARVED WOOD FIGURE

Flemish, Fifteenth Century

A youthful saint in long flowing tunic which completely covers his feet; conventionally scrolled curling hair.

From the Drey Collection, Munich.

99—CARVED WOOD STATUETTE

Nürnberg, Sixteenth Century

Standing figure of the Madonna holding Child on Her left hand and in Her right what appears to be a huge bunch of grapes, which He grasps with both hands. Polychromed, with gilding.

Height, 12 inches.

100—POLYCHROMED CARVED WOOD STATUE

Umbrian, Fifteenth Century

Upstanding figure of the Virgin in brilliant red bodice and covered in a sky blue cloak which falls from Her hair and envelopes the Infant Lord. Original polychroming and traces of gilding which appear on the girdle, the collar and the diadem of the Virgin's hair.

Height, 3 feet 7 inches.

101—PAPIER-MÂCHÉ HEAD

Tuscan, Sixteenth Century

Expressive head of a moustached and bearded man with curling hair, looking to his right. Painted brown and has dark patina. Red velvet base. (Rare.)

Height, 13 inches.

102—CARVED WOOD STATUETTE

Italian, Sixteenth Century

Figure of a youth standing on the breast of a prone satyr with open jaws, his right hand reaching up to a mask which the youth holds in his left hand. Polychromed and gilded. Grayish patina.

Height, 17 inches.



103—POLYCHROMED CARVED WOOD GROUP

Northern French, Fifteenth Century

Standing figure of Saint Roche, on a mounded base on which the donor stands beside him but represented on a much smaller scale. The saint raises the skirt of his coat and displays his bare thigh, and opposite the donor the saint's dog looks up to it. The saint carries in his left hand his staff and pouch. Polychromed in fine mellow tones.

Height, 34½ inches.

104—CARVED, GILDED AND PAINTED WOOD CANDLE-HOLDERS

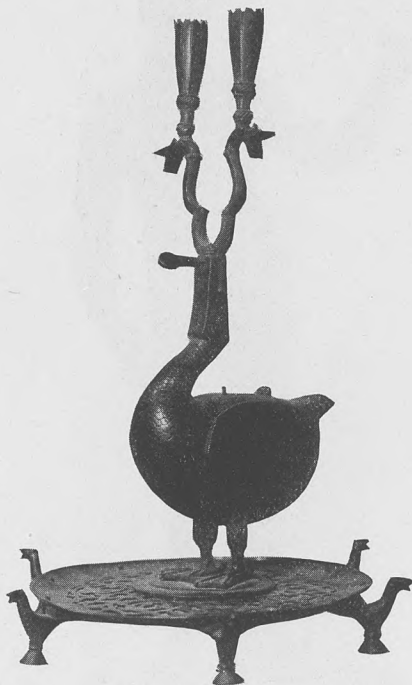
Venetian, Sixteenth Century

Full-length figures of standing Angels in loose robes, with outstretched wings and arms, holding fluted cornucopæ which terminate in candle-sockets. On octagonal molded base. Painted in natural colors and gilded.

Height, 3 feet 1¾ inches.

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ITALIAN RENAISSANCE AND FAR EASTERN BRONZES



105—INDIAN BRONZE TWO LIGHT CANDLESTICK

Composed of a water bird holding in its beak two scrolled arms enriched with dragon-heads and crowned by ball-shaped finials. The bird rests on a circular tray covered with a fret design of arabesques; on animal body supports.

106—TWO CHINESE BRONZE EQUESTRIAN FIGURES *Ming Period*

Archaically modeled sturdy horse ridden by a mandarin.

Height, 12 inches.

107—THREE CHINESE BRONZE FIGURINES

Ming Dynasty

Peasants variously mounted on yak, zebu and grotesque horse.

108—BRONZE BELL

Italian, Sixteenth Century

Conventional shape with rectilinear loop handle. Chiseled ornamentation in relief representing pairs of angels supporting armorial bearings, and between them other arms incised "Conte Grompo." Leaf borders of fine design. Dark, greenish-black patina.

Height, 5 inches.



109—BRONZE STATUETTE OF APOLLO

Roman, First Century A.D.

Standing figure, nude, right arm raised, on the left an armlet. Greenish and grayish patina and brownish earthy incrustations.

Height, 8 inches.

110—BRONZE TABLE BELL

Italian, Sixteenth Century

Circular, converging slightly from a flaring rim to a flat top which projects somewhat. Tubular handle with enlarged top, serviceable as a candle holder. Incised ornamentation with shield patterns and between them floral scrolls. Incised angular border. The top carries more floral ornamentation and swimming fishes, and the handle is further ornamented. Dark olive patina.

Height, 4½ inches.

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111—PRICKET CANDLESTICK IN LIMOGES CHAMPLEVÉ ENAMEL
French, Fifteenth Century

Long point, set in a spreading base hexagonal in form, the sides slightly incurvate. Enameled in lapis and turquoise blue, green, white and vermillion with standing figures of winged saints amid flowers, within a ground of gilded bronze.

Diameter of base, 6½ inches.

112—RENAISSANCE BRONZE MORTAR *Italian, Sixteenth Century*

Inverted bell shape with two loop handles. Relief ornamentation in three bands, together with half-round and channel moldings. In the central band rosettes and C-scrolls, the upper band containing leaf patterns and the lower one simply designed. Olive patina of soft lustre.

Height, 4 inches.

113—GOTHIC BRONZE MORTAR *Italian, Fifteenth Century*

Inverted bell shape with flaring base and rim carrying half-round and channeled moldings. Long projecting knob handle. Chiseled above the base with a border of scrolls and conventional vase forms. Soft gold and olive patina of dull lustre.

Height, 6½ inches.

114—GOTHIC BRONZE MORTAR

Tuscan, Fifteenth Century

Cylindrical, with rounded and flaring rim, molded, and adorned with rosettes in relief. On the sides projecting ridges modeled in scroll form, and between them crowned shields in pairs and bearing the three trefoils, modeled in light relief. Greenish and black patina with gold lustre.

Height, 5¼ inches.

115—BRONZE MORTAR AND PESTLE *Italian, Seventeenth Century*

Cylindrical, with spreading molded base and deep, flaring rim. Relief ornamentation vividly picturing a hunt with mounted men on a chase through a forest surrounding a castle, animals on the run and birds flying overhead. Deeply chiseled in a band below the rim: WOELTER JAENSEN ANNA JAENSEN E. L. 1689. Double-ended pestle with a midway molding.

Height, 6 inches.

116—BRONZE TRIPOD JAR

Tuscan, Sixteenth Century

Globular cauldron shape with spreading rim and two angular loop handles. The whole plain and brightly polished and bearing on its face an ornament in relief, *ciselé*, displaying scrolls, crowns, a mask and escutcheon. Straight legs with lion-claw feet, the knees adorned with female heads. (Rare.)

Height, 8½ inches.

117—BRONZE OXEN BELL

Italian, Sixteenth Century

Mitre shape with a rigid bail handle of spiral twists over a leaf-shape smooth grip. In relief, on one side a star between conventional figures and on the opposite side the sacred monogram under a cross, supporting a heart. Heavily encrusted with a ferrous and earthy patina.

Height, 12 inches.

118—BRASS DISH

Tuscan, Fifteenth Century

Marli bordered with arches and conventional designs and the cavetto with leaves. At the centre a medallion, repoussé, representing Saint George and the Dragon.

Diameter, 16 inches.

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119—BRASS DISH

Tuscan, Fifteenth Century

Flaring marli punched with a border of arches and pendants, sides of the cavetto plain and at the bottom Gothic lettering encircling a repoussé medallion picturing a satyr and nymph at either side of a fluted vase.

Diameter, 16 inches.

120—GOTHIC DEEP DISH

Tuscan, Fifteenth Century

Brass, with narrow flaring rim decorated with punched borders of arcs and flowers. On the rim the initials P.D. At the bottom an elaborate repoussé decoration between a border of Gothic lettering and a large boss, designed in floral scrolls and conventional figures.

Diameter, 16½ inches.

121—BRASS DISH

Tuscan, Fifteenth Century

Border of Gothic arch design with conventional drops and in the cavetto borders of cursive scroll and stellate design, punched, and between them Gothic lettering. At centre a repoussé medallion picturing the Pascal Lamb.

Diameter, 16 inches.



122—BRASS DISH

Tuscan, Fifteenth Century

Circular, with shallow cavetto and broad flaring marli, the latter carrying punched borders of festoons and formal figures and having a molded rim. The sides of the cavetto in spiral gadroon design and the bottom bearing a repoussé medallion of Saint George and the Dragon surrounded by a series of repoussé circles enclosing Gothic lettering.

Diameter, 18 inches.

123—BRONZE CANDELABRUM

Italian, Eighteenth Century

On an elaborately scrolled base resting on four scrolled feet is poised a classic vase which supports a slender column variously ornamented with scrolls. At top of column a scrolled bobèche. The body of the vase displays scrolls supporting bosses and at the sides are draped long garlands. Black patina. Equipped for electricity.

Height, 20 inches.

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EARLY ITALIAN AND FRENCH PAINTINGS

FRENCH SCHOOL

LOUIS XIV PERIOD

124—*PORTRAIT OF A LADY*

Height, 31½ inches; width, 25½ inches

Gowned in black, with white scarf crossing her shoulders, and white and rose at her sleeves, a stout lady of noble family is portrayed at half-length, seated and facing the observer, her hands crossed before her and holding a book. Her gown is moderately low at the neck, and her reddish-brown hair is confined by a black veil.

FRENCH SCHOOL

LOUIS XIV PERIOD

125—*PORTRAIT OF A DUKE OF SAVOY*

Height, 31½ inches; width, 25½ inches

Half-length portrait of an austere yet self-indulgent man of patrician bearing, his vigorous and florid features looking out from a great wig, whose curls fall to the brilliant and gold-studded armor which encases him while it discloses his white lace stock. Over his shoulder a crimson mantle. Figure to right, and face almost full to the front.

From the Marquis of Saluzzo, Castle of Verzuolo, Piedmont, Italy.

FRENCH SCHOOL

EIGHTEENTH CENTURY

126—*THE LOVERS* (*Two*)

(Canvas)

In one a soldier in dragoon's uniform, with white wig and tricorne hat, walks through a wheat field twirling his mustache and looking down at a young woman with bouffant skirts who walks at his side hanging on his arm. In the other the same soldier turns disdainfully away from the same young woman, who loops her arms around his neck and looks up imploringly. In eighteenth century Venetian glass frames with beveled sides decorated, in gold, with voluted acanthus leaves at the angles and scrolled figures with egg-shaped medallions at the side.

VITTORE GHISLANDI FRA GALGARIO

(Known generally as Fra Galgario, and also known as Fra Paoletto,
and as Il Frate da Galgario)

VENETIAN: 1655—1743

127—*PORTRAIT OF A LADY*

Height, 23 $\frac{3}{4}$ inches; width, 22 inches

Half-length, seated and facing front, turned very slightly toward the left. A mature woman, of blond type, her light hair plainly dressed and brushed straight back from her high forehead. Her black gown, moderately décolleté, is edged with deep fine lace at the neck, and her cloak reveals broad reverses of royal purple.

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MANNER OF GIAN BATTISTA MORONE

ITALIAN: 1510—1578

128—*PORTRAIT OF A LADY*

Height, 24½ inches; width, 19½ inches

Half-length figure of a young lady of delicate features, figure to right and face three-quarters front, seen in a soft light before a neutral dark background. Her brown hair shows subdued golden notes in its carefully done loose folds. She is in a mahogany-colored gown with white silk over shoulders and breast, a white frill at her throat, and wears a gold necklace. She is holding up a head-and-shoulders portrait of a man of the Rondinelli family (indicated by the swallow perched upon its frame)—conjecturally, her fiancé, or her husband.

From the Castle of Saluzzo della Manta in Verzuolo, Piedmont, Italy.



JACOPO DA PONTE

Known as IL BASSANO (1510-1592)

VENETIAN SCHOOL OF THE SIXTEENTH CENTURY

129—*PORTRAIT OF A VENETIAN CAPTAIN*

(Canvas)

Height, 45 inches; width, 38 inches

Three-quarter-length portrait of a bearded man. His face is turned to right of the spectator. He wears a complete suit of plate armor, is bare-headed and supports with his right arm a two-handed sword. The left hand rests on the stone coping of a balcony in front of him. Dark background.

Note: Jacopo da Ponte was born and began his career in the town of Bassano. Hence the name by which he is generally known.

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JEAN BAPTISTE VAN LOO

FRENCH: 1684—1745

130—*SILVESTER ANTONIO SALUZZO,*
COUNT OF VERZUOLO (1687-1758)

Height, 32 inches; width, 25 inches

Half-length portrait of a large and vigorous man in prime of life, smooth-faced and florid and wearing a gray curled wig. Seated, with figure to right, and face almost full to the front. His flowing silvery-gray robe with gold brocade lining, rolled back, discloses a coat equally rich in its golden adornment, and white lace at his breast.

On back, name and title of the sitter, with dates of his birth and death, in old Italian.

Note: "At Turin he painted the Duke of Savoy, and several members of his Court."
—*Encyclopædia Britannica*.

" . . . he visited Nice, Monaco and Genoa, and then went to Turin and worked two years for the Duke of Savoy and the Prince of Carignan."—*Bryan's Dictionary of Painters*, Vol. III, p. 245.

From the Marquis of Saluzzo, Castle of Verzuolo, Piedmont, Italy.

ITALIAN AND FRENCH RENAISSANCE FURNITURE AND NEEDLEWORK

131—FOUR CARVED AND GILDED WALNUT SIDE CHAIRS
Venetian, Eighteenth Century

Tapering molded supports square pierced backs enriched with interlaced monograms heightened with gold festoons. Striped silk slip seats.

132—SOFA AND TWO ARMCHAIRS *Venetian, Eighteenth Century*
Similar to the preceding.

Length of sofa, 4 feet 6 inches.

133—EMBROIDERED CIRCULAR TRIPOD STOOL
French, Louis XIV Period

Turned legs in vase, knob and ring form, and solid tripartite stretcher. Upholstered in silk floral embroidery on golden-yellow silk ground and edged with white.



134—LOUIS SEIZE MARQUETERIE COIFFEUSE

French, Eighteenth Century

On tapering supports panelled with satinwood, terminating in gilded bronze shoes. The body is covered on all sides with panels of repeating dice sectioned by bands of tinted wood; one centre drawer. The top uncovers as a dressing mirror adorned with emblems of love; rose-colored compartments containing toilet objects and cosmetics used in the period, brushes and powder jars of which one still bears the original label. The perfume bottle still contains the scent of the eighteenth century.

Length, 2 feet 7½ inches; width, 1 foot 5 inches; height, 2 feet 7 inches.

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135—AOSTA VALLEY BEECHWOOD CRADLE

Northern Italian or Southern French, Early Sixteenth Century

A primitive construction, of trough-shape on rockers, the stiles extended as spindle handles, but of elaborate ornamentation. All sides carved by incision and in low relief with formal medallions of floral design. On opposite sides are the arms of France and of Savoy, and at the centre of one side the sacred monogram. Vestiges of polychroming.

Length, 20 inches.

136—IVORY AND GILDED SILVER JEWEL COFFRET

Venetian, Sixteenth Century

Rectangular. Hinged domed cover, with couchant lion in gilt bronze as finial lid forming a box. Body with dentilled cornice and two hinged doors with panelled front. Plinth fitted with drawer having scrolled gilded silver keyhole escutcheon, shaped apron and bracket feet.

Height, 16 inches; length, 13½ inches.

From the Marcuard Collection, Florence.

137—LOUIS SEIZE PORTABLE JEWEL CASE

Venetian, Eighteenth Century

Oblong case of rosewood enriched with parqueterie panels of lighter woods surrounded by bands of tinted satinwood. It is closed by two locks and when opened uncovers lining of contemporary emerald green velvet on two hinged lids concealing jewel compartments. The lyre-shaped base is collapsible, pierced, and bears in the centre an emblem, a fleur-de-lis.

Height, 2 feet 7 inches; length, 2 feet 5 inches; depth, 1 foot 5 inches.

138—EMERALD VELVET TABOURET *French, Louis XIII Period*

Vase and knob turned legs and X underbrace, with knob finial above the crossing. Oblong seat with chamfered corners, covered with cut velvet of a soft emerald tone over *drap-d'or* ground.

139—LOUIS TREIZE TABOURET

Northern Italian, Seventeenth Century

Seat embroidered in colored Chinese flowers on a cream ground.



140—WALNUT TABLE

Tuscan, Early Sixteenth Century

Oval top, with plain edge and two hinged drop leaves on hinged and shaped supports, plain apron and lyre-shaped end supports on straight cross bases with curved feet. Square rails.

Height, 2 feet 6 inches; length, 3 feet 6 inches; width, 3 feet 4 inches.

141—WALNUT TRIPOD TABLE

Umbrian, Sixteenth Century

Twelve sided top, on three scrolled legs, with solid scrolled under-brace. One drawer with knob handle. Varied light and dark patina.

Diameter, 27 inches.

142—MAHOGANY "TABLE À OUVRAGE"

French, Eighteenth Century

On slender tapering legs; enriched with bronze mounts.

2 feet 9½ inches.

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143—INLAID SIDE TABLE *Northern Italian, Eighteenth Century*

Oblong with tapering quadrilateral legs. Top inlaid with an octagonal medallion enclosing a reclining figure and with geometrical designs, the latter also found on the skirt and legs.

Length, 35½ inches.

144—NEEDLEWORK SCREEN *Italian, Seventeenth Century*

The centre picture representing the "Sacrifice of Isaac." Abraham kneeling with his son near the prepared fire while the Angel of the Lord appears from heaven.

145—LACQUER CABINET AND DRESSING MIRROR

Venetian, Eighteenth Century

After the Chinese manner. Arched mirror swinging between stiles with vase and acorn finials. One drawer enclosing sundry boxes and compartments, and fall front disclosing others. Freely ornamented with horsemen and other designs.

Height, 36½ inches; width, 18 inches.

146—INLAID WALNUT DESK

Tuscan, Sixteenth Century

Oblong, on richly scrolled legs and underbraces. Lift top and fall front, which when opened reveal eight drawers. There are four secret compartments. The interior inlaid in lozenge form, oval panels and circular medallions showing various designs. Various patinated.

Length, 36 inches; width, 20½ inches.

147—THREE CARVED WALNUT SIDE CHAIRS

Tuscan, Sixteenth Century

Quadrilateral seats variously molded; stretchers scrolled and straight, in one chair plain and in two carved. Toprails variously carved by incision, in one chair with church windows.

148—TWO CARVED WALNUT SIDE CHAIRS

Tuscan, Sixteenth Century

Oblong seats, one with a quarter-round molding and the other with a channeled molding; front stretcher scrolled. Stiles and top rail, back stretcher and two slats, carved by bold and broad incision in simple design.

149—PAIR CARVED WALNUT SIDE CHAIRS

Tuscan, Sixteenth Century

Square seat, legs and stiles, the latter primitively carved by incision, and the back formed of top rail and stretcher and two vertical slats all similarly carved.

150—TWO WALNUT SIDE CHAIRS

Tuscan, Sixteenth Century

Quadrilateral seat, molded, with quadrangular stiles and legs. Between the stretchers of the back and of the front, vase and knob spindles, and on the faces incised moldings or borders.

151—PAIR CARVED WALNUT SIDE CHAIRS

Florentine, Sixteenth Century

Quadrilateral seat, molded; scrolled skirts and stretchers; quadrangular legs and stiles, the latter topped by carved finials. Back stretcher carved in relief and pierced with the fleur-de-lis of Florence, a bird and scrolls, and the three mountains from the arms of the Piccolomini family, the lower front stretcher in accord.

152—LOUIS QUINZE NEEDLEWORK SCREEN

Italian, Seventeenth Century

Chinese central figure having two other figures bowing before him. In the lower part two fantastic dragons. A crimson decoration with two candles beside the central figure. Closely resembling a "Jean Bérain" design. Gros-point cream background.

153—LOUIS SEIZE MARQUETERIE COMMUNE

Venetian, Eighteenth Century

On a slender straight support. Front fitted with two doors, the entire body covered in a most uncommon parqueterie veneer of exotic woods, on a citron ground furnished with engraved rosetted handles and applied spread eagle crests.

Length, 3 feet 2 inches; width, 1 foot 8 inches; height, 2 feet 10 inches.

154—RENAISSANCE CARVED WALNUT CABINET

Venetian, Sixteenth Century

Front fitted with one centre door, one long bottom and two short top drawers. Columns carved with fasces and leaf patterns. Bronze handles.

Height, 3 feet; width, 2 feet 3½ inches; depth, 8½ inches.

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155—SET OF FOUR EMBROIDERED RED VELVET WALNUT SIDE CHAIRS
Italian, Seventeenth Century

Scrolled seats and backs, the backs arched; tapering legs turned with rings and knobs. Upholstered in red velvet, with gold and silver embroidery of elaborate floral design.

156—TAPESTRY BANQUETTE
French, Louis XIII Period

Walnut frame, the legs and stretchers in vase and ring turning; knob feet. On square sections of the stretchers conventional leaf designs carved in low-relief and gilded. Upholstered in Flemish seventeenth century tapestry with chief designs in blue and white.

Length, 26 inches.

157—NEEDLEWORK SCREEN
French, Seventeenth Century

The centre figure in petit-point representing a lady seated near a brazier, surrounded by trees. Voluted scrolls in harmonious colors on a yellow gold background.

158—WALNUT NEEDLEWORK ARMCHAIR
Italian, Seventeenth Century

On turned supports terminating in inverted floral feet. Carved and pierced front rail. Leaf carved arms. Backs and seats upholstered in silk embroidery of bold floral arabesques in brilliant colors, on golden yellow grounds.

159—CARVED WALNUT RED VELVET ARMCHAIR
Italian Renaissance

Oblong back and seat; covered in red velvet of the period impressed with mark of previous embroidery. Scrolled back finials; broad flat scrolled arms. On square legs having pierced geometric stretcher.

160—WALNUT CRIMSON VELVET ARMCHAIR
Tuscan, Sixteenth Century

In its original state, front rail carved. Turned arms trimmed with cut velvet galloon and fringe.

161—HOODED CASSONE
Venetian, Sixteenth Century

Covered in green velvet and trimmed with bands of grotesque medieval guardsmen in repoussé.

Length, 4 feet 2 inches; height, 2 feet 11 inches; depth, 1 foot 4½ inches.



162—TWO GOTHIC WALNUT CHOIR STALLS

Florentine, Fifteenth Century

Shaped flat-topped arms, with shaped sides carved and pierced with scrolls and voluted acanthus leaves, ending in grotesque animals' heads. Hinged seats with molded fronts, straight supports having fronts carved with voluted scrolls. Paneled backs. Contemporary bases.

Height, 3 feet 2½ inches; width, 3 feet 3½ inches; depth, 1 foot 8½ inches.

163—WALNUT AND MARQUETERIE HALL BENCH

Florentine, Seventeenth Century

Back enriched with armorial bearings.

Height, 2 feet 10 inches; depth, 1 foot ½ inch; length, 2 feet 9½ inches.

164—RENAISSANCE WALNUT CABINET ON TWO CLAW FOOT SUP-
PORTS

Florentine, Sixteenth Century

Two panelled doors with circular knobs; carved cornice; original bronze handles.

Height, 3 feet ½ inch; depth, 1 foot 4 inches; length, 2 feet 11 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

165—WALNUT FIGURED VELVET ARMCHAIR

Florentine, Sixteenth Century

Flat curved voluted arms. Straight square legs. Carved apron and finials. Back and seat covered in figured velvet and finished with deep fringe and studded with nails.

166—TWO RED VELVET WALNUT ARMCHAIRS

Tuscan, Sixteenth Century

Plain arms with rounded edge; turned front and side bars. Gilded acanthus leaf finials. Covered in red velvet trimmed with cut velvet guimp and silk fringe.

167—WALNUT CABINET

Umbrian, Sixteenth Century

Rectangular. Cabinet with molded cornice, the interior arranged with open compartments; paneled front.

168—UMBRIAN WALNUT CABINET

Sixteenth Century

Rectangular, with molded top; fitted with drawer and door beneath. The interior arranged with open compartments.

169—RENAISSANCE CARVED WALNUT CABINET LECTERN

Ligurian, Sixteenth Century

Panelled front and sides, flanked by Doric pilasters delicately fluted. Centre door and sides are carved with floral scrolls surrounding marguerites; slant top. Sturdily carved base molding.

Height, 3 feet ½ inch; length, 2 feet 4½ inches; depth, 1 foot 6½ inches.

170—LOUIS QUINZE CARVED WALNUT NEEDLEWORK CANAPÉ

Venetian, Eighteenth Century

On carved cabriole supports terminating in voluted feet, serpentine shaped apron, carved with leaves. The upper part is designed in an unusual manner of a long back and a short return, both fitted with slip pads. They, as well as the slip seats, are covered in a geometrical needlework pattern in multi-colored silks; two carved and scrolled arms of which one depends upon the back, and the other upon the return.

Length, 5 feet; height, 15 inches.



171—FLORENTINE WALNUT DANTESCA ARMCHAIR

Late Fifteenth Century

Curule shape, with incurved arms ending in lions' heads, turned rosette at intersection and shaped base rails. Leather seat, with loose velvet cushion; back upholstered in red velvet finished with silk ball fringe. (Rare.)

From the Dal Zotto Collection, Venice.

172—WALNUT POMPADOUR BAIGNOIRE

Venetian, Eighteenth Century

Hooded and molded arms. Back, sides and seats covered in multi-colored needlework.

173—WALNUT BAIGNOIRE

Venetian, Eighteenth Century

Back divided in three sections. Back and loose cushion seat covered in silk.

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174—FOUR GILDED CARVED AND DECORATED SIDE CHAIRS AND SOFA
Venetian, Late Eighteenth Century

On cabriole front supports, pierced hook shaped back with vase-shaped splats, decorated with single upstanding figures attired in court or rustic costumes of the Venetian eighteenth century. Legs and side rails are painted with trellises and floral sprays in colors and black. Covered in Genoese jardinière velvet on cream colored ground.

175—TWO RED VELVET WALNUT ARMCHAIRS
Tuscan, Sixteenth Century

Plain curved arms, scrolled front bar. Covered in red velvet, trimmed with red silk fringe and galloon and studded with small nails.

176—CRIMSON VELVET CUSHION
Italian, Seventeenth Century

Rich crimson velvet, fluctuating to flame color. Trimmed with gold galloon.

177—NEEDLEWORK WALNUT ARMCHAIR
Louis XIV Period

Back and seat covered in gros and petit-point, displaying scrollings of flowers on deep ivory grounds.

178—JARDINIÈRE VELVET CUSHION
Genoese, Seventeenth Century

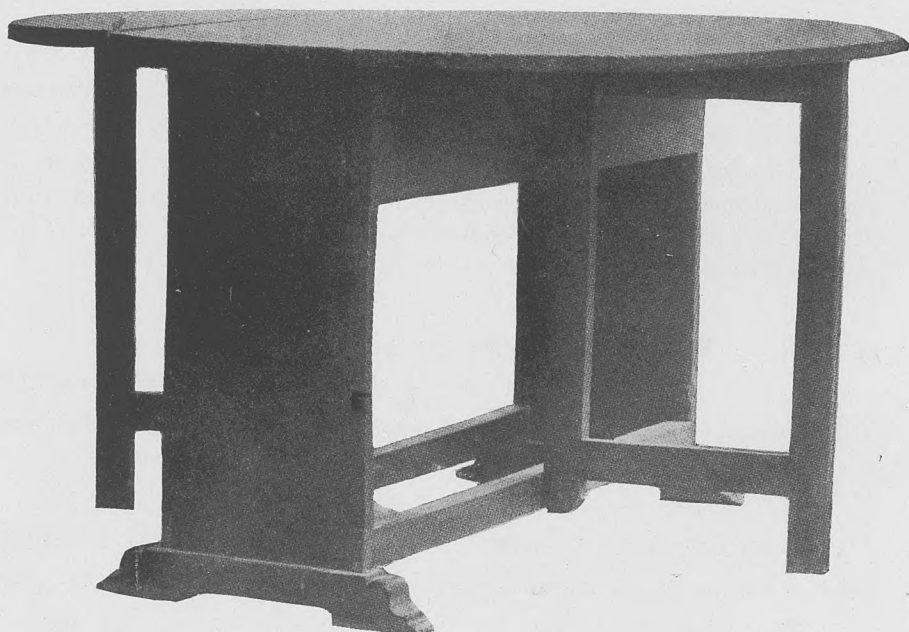
Ivory field, woven in rich colors with flowers and scrollings.

179—NEEDLEWORK WALNUT ARMCHAIR
Italian, Seventeenth Century

Seat and back covered in Hungarian point embroidery displaying birds and scrollings of fine flowers on ivory grounds. Executed in rich harmonious colors.

180—AUBUSSON TAPESTRY ARMCHAIR
French, Louis XVI Period

On the seat an octagonal panel enclosing a quadruped, and bounding it garlands. The back panel bears a youth with a serpent in his grasp, and above is a mask and festoons of garlands. Frame carved with shells, pendants and rosettes in low relief and painted white. Armposts of vase form surrounded by leaves.



181—WALNUT GATE-LEG TABLE

Tuscan, Early Sixteenth Century

Circular top, with two hinged drop leaves, plain apron fitted with drawers, rectangular end supports on square base rails with molded ends and gates.

Height, 2 feet 8 inches; diameter, 4 feet 5 inches.

182—WALNUT CABINET

Italian, Seventeenth Century

Rectangular top, with molded edge. Body fitted with three drawers, the fronts paneled with burr-walnut and flanked by caryatids, with cord and leaf terminations; molded base. Gilded bronze shaped escutcheons.

Height, 2 feet 10½ inches; width, 3 feet 5 inches; depth, 1 foot 8¾ inches.

183—MARQUETERIE COMMUNE-ESCRITOIRE

French, Louis XVI Period

Upright oblong on four short quadrangular tapering legs. Three drawers, and drop-leaf forming desk and revealing four small drawers, a central compartment and a broad upper shelf. Top, front, sides and the interior drawers inlaid in exotic woods.

Height, 44 inches; width, 25 inches.

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184—TWO CARVED ARMCHAIRS

French, Directoire Period

Quadrilateral seats and backs, upholstered in red, with yellow ornamentation in the form of large conventional medallions, cornucopias and festoons. White frames, the backs scrolled and the arms straight, with turned armposts carved in relief with a deep border of leaves. Skirts carved in relief with rosettes and pendants and the front legs carved with acanthus leaves.

185—TWO EMERALD-GREEN VELVET WALNUT ARMCHAIRS

Italian, Seventeenth Century

Turned baluster frames covered with contemporary cut and uncut emerald green velvet.

186—WALNUT ARMCHAIR

Tuscan, Sixteenth Century

Straight open back. Acanthus-leaf finials and carved horizontal splats. Straight carved arms on square columnar supports. Wooden seat, with carved apron and deep front rail; square legs and stretcher shelf with carved apron.

187—PURPLE VELVET WALNUT ARMCHAIR

Italian Renaissance

Oblong back and seat; covered in lustrous amethyst-toned velvet; trimmed with fringe. Back with scrolled finials; flat scrolled arms. On square legs with scroll-pierced frontal stretcher.

188—TWO WALNUT NEEDLEWORK ARMCHAIRS

French, Late Seventeenth Century

On slender cabriole supports; molded scroll arms. Shaped backs and seats covered with their original gros-point needlework.

189—TWO WALNUT NEEDLEWORK ARMCHAIRS

French, Late Seventeenth Century

Similar to the preceding.

190—TWO WALNUT NEEDLEWORK ARMCHAIRS

French, Late Seventeenth Century

Similar to the preceding.



191—CARVED WALNUT EMBROIDERED CRIMSON VELVET ARMCHAIR
AND TWO SIDE CHAIRS *Venetian, Seventeenth Century*

On lyre-shaped base terminating in scroll feet and connected by shell crested front rail. Molded and handsomely carved outcurved arms and arm rests. Covered in crimson Genoese velvet enriched with applied gold galloon in scroll patterns.

192—VAL D'AOSTA, GOTHIC CARVED OAK WRITING DESK
Southern French or Northern Italian, Fifteenth Century

Occupied on the front by an imaginative composition of Gothic transoms in upright and inverted spandrel leaf carvings, on the returns; the back shows an arched knee hole and two drawers enriched with Gothic strap work.

Height, 2 feet 9½ inches; length, 3 feet 6½ inches; depth, 1 foot 7 inches.

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193—WALNUT AND MARQUETERIE RENAISSANCE CENTRE TABLE
Lombardian, Sixteenth Century

Square supports with floral holly wood marqueterie; concealed drawers. Top inlaid with border of oak leaves.

Depth, 3 feet 3½ inches; length, 4 feet; height, 2 feet 9 inches.

194—OLIVEWOOD AND WALNUT BENCH
Venetian, Seventeenth Century

Straight back, paneled in olivewood and with bead-and-reel and leaf-carved walnut border, front corresponding with back. Base carved with pomegranates, flowers and scrolls, pilasters carved with scrolls, volutes and flowers. Hinged wooden seat covered in crimson velvet of the period.

Height, 3 feet 2¾ inches; width, 5 feet 1½ inches; depth, 1 foot 8 inches.

195—TWO FLEMISH TAPESTRY WALNUT ARMCHAIRS
Tuscan, Sixteenth Century

Straight square backs with acanthus-leaf carved and gilded voluted finials. Seats and backs upholstered in sixteenth century Flemish Tapestry, woven with fruits. Secured with brass-headed nails.

196—NEEDLEWORK CARVED WALNUT SETTEE AND TWO ARMCHAIRS
Tuscan, Seventeenth Century

Oblong back and seat covered in Hungarian point displaying large bow-knotted scrollings of flowers in rich harmonious colors on silver-gray grounds. Leaf scrolled open arms. Supported on balustered legs with rudimentary claw feet and double balustered stretcher centred with a satyr mask.

197—TWO NEEDLEWORK CARVED WALNUT ARMCHAIRS
Tuscan, Seventeenth Century

Similar to the preceding.

198—TAPESTRY WALNUT ARMCHAIR *Italian, Sixteenth Century*

Straight tapering supports connected by pierced carved front rail, voluted arms on turned rests, voluted finials, back and seat covered in contemporary Flemish tapestry, the back with a motif of camels, the seat of formal design.



199—TWO CARVED AND GILDED NEEDLEWORK ARMCHAIRS

Italian, Seventeenth Century

On carved scrolled supports, molded underframing, scrolled arms and arm rests, richly leaf carved. Backs and seats covered in silk embroidery of floral groups rising from leafy volutes, fruit pendants, fruit baskets and birds perched on scrolls. In brilliant silk threads, on ivory grounds.

200—CARVED OAK CABINET

French, Sixteenth Century

Oblong, with projecting top supported by scroll brackets and channeled molding at the base. Superimposed, a structure of similar form with black Doric pillars, and an interrupted pediment with a statuette within an arch at the centre. Four doors and five drawers. Inlaid with marqueterie and marble in diamond and rectilinear panels. (Restored at a later period.)

Height, 7 feet; width, 3 feet 8 inches.

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201—WALNUT CABINET

Tuscan, Fifteenth Century

Rectangular-shaped top with dentilled edge, supported by three fluted brackets, apron fitted with two drawers and lozenge-paneled fronts. Body as cupboard, with two panelled and lozenged hinged doors, divided and flanked by fluted and astragalled pilasters.

Height, 3 feet 3 inches; width, 5 feet; depth, 1 foot 7 inches.

202—OCTAGONAL CENTER TABLE

Late Sixteenth Century

On magnificently carved tripod base having mermaid bodies, behind which rise scrolled plumes connecting with winged brackets which support an octagonal top enriched with dentilled frieze, fluted centre stem terminating in a pendant.

Height, 31 inches; diameter, 46 inches.

203—WALNUT CABINET

Florentine, Sixteenth Century

Rectangular, in two portions. Upper portion, with molded and dentilled cornice and modillioned frieze, supported by fluted and astragalled pilasters, arranged as cupboard with two hinged panelled doors and drawer below. Lower portion, with molded cornice, bracketed frieze fitted with drawer supported by columnar and fluted and astragalled pilasters, arranged with two paneled hinged doors, plain plinth, molded base and bracketed feet.

Height, 6 feet 3¾ inches; width, 2 feet 9 inches; depth, 1 foot 6 inches.

204—CARVED WALNUT MIRROR

Italian, End of Renaissance

Upright oblong with a large half-round molding, on and about which a profusion of garlands of roses, carnations and other flowers is carved in bold and undercut relief. Within the garlands are cupids at the centre of the sides and on the upper corners, and at the top the garlands hang from a high cresting of ornate acanthus scrolls.

Height, 51 inches; width, 33 inches.

205—ROSEWOOD MARQUETERIE AND IVORY LOUIS QUINZE CONSOLE
TABLE

Venetian, Eighteenth Century

Fitted with a centre drawer, rocaille mounts and shoes. The body is of amaranth, the top richly inlaid with similar woods heightened with trellis and serpentine patterns of ivory.

Height, 2 feet 9 inches; length, 2 feet 9½ inches; depth, 1 foot 11 inches.



206—CARVED WALNUT LECTERN *Umbrian, Sixteenth Century*

Book stand reversible, with two bookrests, and carrying plain panels and *perlé-olive* moldings. Spirally turned standard with ornamental top and bottom and resting on a triangular base carved in high relief at the corners with busts supported on volutes. Three claw feet. Rich dark patina.

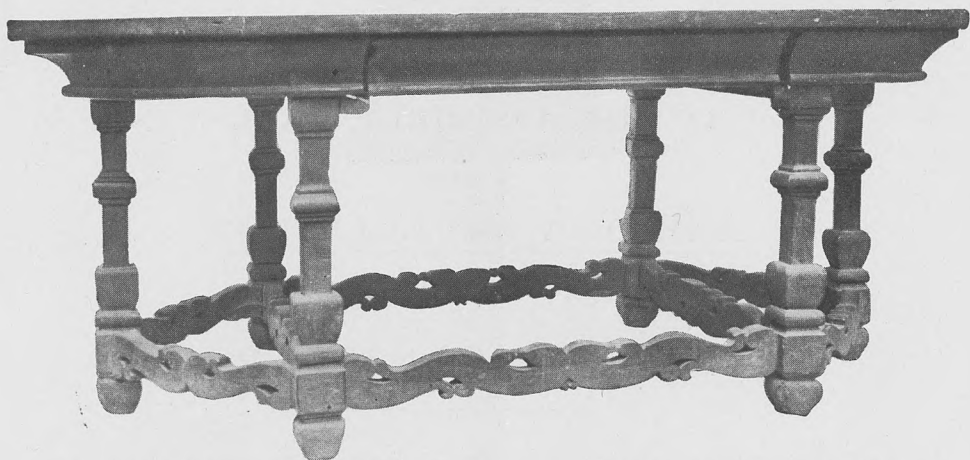
Height, 6 feet 2 inches.

207—CARVED WALNUT TORCHÈRE *Tuscan, Sixteenth Century*

Columnar, fluted and reeded, with a vase centre, the upper section tapering and again expanding to the flat circular top. Triangular base with scrolled legs and the solid sections between them carved in *cavrilievo* with the *lys* of Florence. Dark patina.

Height, 5 feet.

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208—CARVED WALNUT INLAID TABLE

Ligurian, Late Sixteenth Century

Oval, on six quadrilateral legs with enlargements, connected by scrolled underbraces; plain skirt; one drawer. Top curiously inlaid with hands of playing cards at either end, and with an encircling border.

Diameter, 7 feet 11 inches.

209—PAIR CARVED WALNUT TORCHÈRES

Tuscan, Sixteenth Century

Tall baluster-standard resting on a triangular base which is heavily carved with scrolls in high relief and rests on three bulbous feet. The standard is carved with vase forms elaborately ornamented and various rings, and has an expanding top. The whole in a dense gray-green and parcel-gilded.

Height, 7 feet.

210—CARVED OAK ROOM PANELING

French, Late Sixteenth Century

Open arches with studded moldings, the solid dado carved in relief with scrolling folds. Door similarly carved, the upper portion with three arches, their tops interlacing and carved with trefoil ornaments. Forged iron lock.

Height, 9 feet; total length, 19 feet.

SECOND SESSION

WEDNESDAY AFTERNOON, APRIL 23, 1924

IN THE ASSEMBLY HALL

OF THE

AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 211 to 409, inclusive

VELVETS, EMBROIDERIES, BROCADES AND BROCATELLES

211—EMBROIDERED FRAME

Italian, Sixteenth Century

Scrolled outline; in rich embroidery of gold and silks. At each corner an escutcheon, one with quarterings of the Visconti family and the lion of Saint Mark.

Height, 9 inches; length, 10 inches.

From the Georges Seligmann Collection, Paris.

212—THREE EMBROIDERED SILK WALL POCKETS

Italian, Seventeenth Century

Embroidered in gold and colored silks and set with brilliants, the upper panels in animal designs, the lower enclosing medallions picturing pastoral scenes and a forge.

From the Georges Seligmann Collection, Paris.

213—EMBROIDERED BUCKSKIN PURSE WITH PLAIN BRONZE
MOUNTING

German, Seventeenth Century

Embroidered in silver with a scroll design and crown, and in silks with a wild boar hunt.

From the Georges Seligmann Collection, Paris.

214—GOTHIC FRAGMENT

English, Fifteenth Century

Embroidered in silks and gold on red velvet, depicting angels, conventional figures and traceries. Framed.

Height, 20½ inches; width, 16 inches.

From the Georges Seligmann Collection, Paris.

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215—EMBROIDERED PANEL

Flemish, Fifteenth Century

In silks on a gold ground; depicting saints around a small casket. Framed.

Height, 7 inches; width, 6½ inches.

From the Georges Seligmann Collection, Paris.

216—NEEDLEWORK CRIMSON VELVET CUSHION

Italian, Sixteenth Century

Composed of two fine amices and coat of arms; the amices enriched in gold and mellow colors, with cartouches bearing coats of arms and emitting scrolled Gothic leafage; centred at crown with a further coroneted coat of arms, blazoned with many devices. Trimmed with gold lace.

From the Georges Seligmann Collection, Paris.

217—EMBROIDERED SUIRE

Spanish, Sixteenth Century

Square panel from an elaborate winding sheet, in gold and silver embroidery, bordered with Solomon's knot and rosettes, and enclosing two relief heads, the bleeding head of Christ under the crown of thorns and above it a cherubim. In frame.

Height, 13½ inches; length, 14½ inches.

218—TWO EMBROIDERED VELVET CUSHIONS

Italian, Sixteenth Century

Very lustrous flame rose-crimson velvet, embroidered in appliqué with yellow silks, displaying medallions and scrollings. Trimmed with varied gold galloon.

219—TWO EMBROIDERED CRIMSON VELVET CUSHIONS

Italian, Sixteenth Century

Similar to the preceding.

220—TWO EMBROIDERED CRIMSON VELVET CUSHIONS

Italian, Sixteenth Century

Similar to the preceding.

221—EMBROIDERED FRAGMENT

Italian, Sixteenth Century

Exhibiting a half-figure of Christ facing the observer, in silks and gold, between formal borders.

Height, 8½ inches; width, 6 inches.

From the Georges Seligmann Collection, Paris.



222—EMBROIDERED MEDALLION

Italian, Sixteenth Century

In silk and gold, representing Christ and the Pascal Lamb, in a landscape, the medallion a rich and brilliant display on a blue velvet background. In case.

Diameter, 16½ inches.

From the Georges Seligmann Collection, Paris.

223—TWO ROYAL PORTRAITS

English, Eighteenth Century

Oval medallions embroidered in silk, picturing a youthful man and woman, in elaborately scrolled frames of gold embroidery surmounted by crowns. In case.

Height, 13¼ inches.

From the Georges Seligmann Collection, Paris.

224—EMBROIDERY ON VELVET

Spanish, Sixteenth Century

Two crowned figures seated on a settee, the Madonna and a bishop, in silk colors on a red velvet background. In frame.

Length, 14 inches.

From the Georges Seligmann Collection, Paris.

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225—EMBROIDERED PANEL *Spanish, Fifteenth Century*

In silks and gold; at the centre a medallion displaying an angel's head. Framed.

Height, 12 inches; width, 10½ inches.

From the Georges Seligmann Collection, Paris.

226—EMBROIDERED ÉCRAN *French, Louis XV*

Octagonal, embroidered in colored silks on white with a floral border, surrounding an oval medallion with three figures in a landscape.

From the Georges Seligmann Collection, Paris.

227—"PIETÀ" NEEDLEWORK PANEL *Italian, Seventeenth Century*

Representing the risen Christ attended by two saints. Molded frame.

228—TWO PANELS OF EMBROIDERY IN ONE FRAME

Greek-Byzantine, Twelfth Century

Picturing saints and angels, four figures in two Gothic niches arched with floral scrolls, in Byzantine workmanship in silks and gold and silver thread. A very rare and fine production, the typical characteristics well preserved.

Height, (each) 8 inches; length, 9 inches.

From the Georges Seligmann Collection, Paris.

229—SILK AND GOLD EMBROIDERY *Italian, Sixteenth Century*

Christ alone carrying His cross. Landscape background with buildings. Framed.

Height, 13 inches; width, 10 inches.

From the Georges Seligmann Collection, Paris.

230—TABLE MAT WITH GOLD FRINGE AND GALLOON

Italian, Sixteenth Century

Oblong, the centre formed of richly designed green damask, bordered on the long sides with emerald green velvet.

231—FOUR EMBROIDERED ÉCRANS *French, Louis XV Period*

Richly embroidered in golden-yellow, blues, white, apricot and green with figures and pastoral subjects.

From the Georges Seligmann Collection, Paris.

232—"PASSEMENTERIE" RELIQUAIRE

Southern Italian, Seventeenth Century

Oval, executed in relief in golden lace-work showing a profusion of floral forms and enhanced with seed pearls and jewels. At the top the sacred monogram, and in the interior a medallion picturing the Madonna and Child. In case.

Diameter, 16 inches.

From the Georges Seligmann Collection, Paris.

233—BISHOP'S MITRE

Italian, Seventeenth Century

Embroidered with fine scrolls and heraldic eagles in gold and silver on a rose-pink silk ground.

From the Georges Seligmann Collection, Paris.

234—PANEL OF SIENA WEAVE

Fifteenth Century

Quadrilateral, picturing saints in adoration of the Child, in soft colors on a red ground.

Height, 11 inches; width, 10 inches.

From the Georges Seligmann Collection, Paris.

235—EMBROIDERED PANEL

Spanish, Sixteenth Century

The Crucifixion, with standing figures at the foot of the cross, in gold and silver embroidery on a dark gray-green velvet ground, surrounded by formal embroideries on a dark red ground. Framed.

Height, 13 inches; width, 11 inches.

From the G. Seligmann Collection, Paris.

236—BISHOP'S MITRE

Italian, Sixteenth Century

Embroidered in gold and richly colored silks and enhanced with pearls, in scroll designs and flowers on a white ribbed silk ground touched with silver and gold.

From the Georges Seligmann Collection, Paris.

237—BÉNITER IN SILVER FILIGREE, EMBROIDERY AND PASSEMENTERIE

Sicilian, Seventeenth Century

An extraordinarily rich production in the elaboration of the silver work, which is effected largely in relief with wire scrolls. At the centre a heart-shaped medallion embroidered in silks picturing Saint John. Picked out with flowers in paper-lace. In case.

Length, 19 inches.

From the Georges Seligmann Collection, Paris.

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238—THREE PAINTED SILK PANELS *French, Louis XV Period*

The main panel picturing a royal party on a stag hunt, the smaller panels respectively bucolic scenes and flowers.

Main panel: Height, 17 inches; length, 35¾ inches.

Side panels: Height, 20 inches; width, 17½ inches.

From the Georges Seligmann Collection, Paris.

239—NEEDLEWORK PANEL *Italian, Seventeenth Century*

Within a conventional floral border a rectilinear field woven in various designs and colors and enclosing a medallion in which a bird appears.

Height, 3 feet 6 inches; length, 5 feet 5 inches.

240—NEEDLEWORK PANEL *Italian, Seventeenth Century*

Conventional designs wrought in low-toned colors. On a dark ground.

Height, 4 feet 1 inch; length, 5 feet 6 inches.

241—SIENESE EMBROIDERED SILK STREET PARADE BANNER WITH
ORIGINAL HALBERD *Seventeenth Century*

Deep rich blue silk, embroidered in appliqué, with a coroneted scallop-shell at centre, within scrollings and a stellate motive.

Note: It is interesting to note that each street in this old city had its individual banner, and the residents were imbued with a spirit of loyalty to their street, which is preserved to this day.

242—SIENESE EMBROIDERED SILK STREET PARADE BANNER WITH
ORIGINAL HALBERD *Seventeenth Century*

Ivory silk, having a painted oval medallioned centre, depicting St. George and the Dragon. Lightly cruciformed with tan silk and bordered with a broad band of yellow, having stellate motives at corners.

243—SIENESE STREET BANNER WITH ORIGINAL BRONZE EAGLE TER-
MINAL *Seventeenth Century*

Flag of four panels, alternately of fine tan and lustrous gray-blue Roman satin, displaying in black appliqué a double eagle. Trimmed with gold fringe.

244—JARDINIÈRE VELVET TABLE COVER *Genoese, Seventeenth Century*

Formal floral ornamentation in garnet, emerald and white on a brilliant golden-yellow ground.

Length, 50 inches; width, 25 inches.

245—EMBROIDERED SILVER AND SILK PURPLE VELVET TABLE
RUNNER *Italian, Sixteenth Century*

Worked in floral arabesques and silver scrolls. Fringed in colored silks.

246—EMBROIDERED SILVER AND SILK PURPLE VELVET TABLE
RUNNER *Italian, Sixteenth Century*

Similar to the preceding.

247—TWO PANELS OF EMBROIDERY
Southern Italian, Sixteenth Century

Carnations and other flowers in colored silks, amid scrolls in gold, on a gray silk ground.

Length of one, 36 inches; width, 26 inches; of the other, 43 inches; width, 28 inches.

248—TABLE COVER OF VELVET AND GALLOON
Spanish, Sixteenth Century

Ruby velvet with a soft sheen, bordered and banded with gold galloon.

Length, 40 inches; width, 27 inches.

249—SILK AND VELVET TABLE COVER
French, Sixteenth Century

Golden-yellow silk embossed in pale apricot velvet with a light and brilliant sheen in a tulip pattern of sinuous scrolls.

Length, 40 inches; width, 31 inches.

250—TWO PAIRS OF BROCATELLE CURTAINS
Italian, Seventeenth Century

Golden-yellow brocatelle of rich floral pattern.

Length, 7 feet 5 inches; width, 5 feet 2 inches.

251—BROCADE PANEL
French, Eighteenth Century

Patterned in white, on a brilliant sky-blue ground, with floral medallions and radiating jewels; at either end acanthus leaf scrolling in white and soft bronze.

Length, 93 inches; width, 24 inches.

From the Georges Seligmann Collection, Paris.

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252—NEEDLEPOINT TABLE COVER *French, Sixteenth Century*

Quadrilateral, bordered in needlepoint, about a square of old hand-woven dark green cloth itself embroidered with formal floral designs at the centre and corners.

Length, 5 feet 8 inches; width, 4 feet 7 inches.

253—CRIMSON VELVET RUNNER *Italian, Sixteenth Century*

Long panel of Renaissance velvet bordered with blue silk fringe.

Length, 5 feet 9 inches; width, 21 inches.

254—GOLD EMBROIDERED CRIMSON VELVET PANEL

Spanish, Sixteenth Century

Very rich fluctuating crimson velvet, enriched in *drap d'or* appliqué with large bouquets within leafage, pendent with large pomegranate motives. Scrolled side borders; trimmed at foot with gold latticed fringe.

Height, 4 feet 2 inches; width, 3 feet.

255—GREEN AND CRIMSON DAMASK COVER

Florentine, Sixteenth Century

Central panel woven in Botticelli-green and fine straw-yellow leaf ogivals, enclosing jardinières of flowers and having coronets at the intersections of the ogivals. Broad border of rich crimson, woven in yellow, with the same motives as the field. Trimmed with multi-colored fringe.

6 feet 2 inches by 5 feet 8 inches.

Note: It is most unusual to find weavings of the same damask in two different colors, as is the case with this cover.

256—GOTHIC VELVET PANEL

Venetian, Fifteenth Century

Cut and uncut velvet, the cut forming a ruby ground for the rich floral ornamentation in uncut golden-tan velvet.

Length, 4 feet 5 inches; width, 2 feet.

257—PURPLE VELVET TABLE RUNNER

Genoese, Sixteenth Century

Trimmed with silver fringe and lace.

Length, 1 yard 19 inches; width, 18 inches.

258—CUT AND UNCUT CRIMSON VELVET CHASUBLE

Genoese, Sixteenth Century

With orphreys of crimson Genoese velvet flanked by bands of cut and uncut velvet worked with flower baskets and conventionalized lilies of Florence on a drap d'argent ground; trimmed with gold galloon.

259—APPLIQUÉ EMBROIDERED BORDER

Italian, Seventeenth Century

Worked in a pattern of oak leaves and trefoils in gold and yellow silks, applied on a crimson ground.

Length, 7 yards 16 inches; width, 10 inches.

260—PAIR OF CRIMSON AND CREAM SILK LAMPAS CURTAINS

Venetian, Louis Quatorze Period

Woven with alternating flower urns and bold scrolls in the Persian taste. Trimmed with plum colored interlaced and chained corded galloon.

Totaling 8 yards 28 inches; width, 22½ inches.

261—TWO CURTAINS OF CRIMSON AND GOLD BROCATELLE

Venetian, Louis Quatorze Period

Woven with bold leafy volutes and floral scrolls.

Containing 19 yards 30 inches; width, 21 inches.

262—TABLE RUNNER OF GREEN VELVET AND BROCATELLE

Italian, Sixteenth Century

Patterned in conventional figures and formal scrolls. On part of one side a border of silver fringe.

Length, 102 inches; width, 31 inches.

263—LAMPAS BEDSPREAD

French, Louis XV Period

Rich floral ornamentation in golden-yellow, flame color, and other hues, on a white ground.

264—VELVET AND EMBROIDERED BANDEAU

French, Louis XV Period

Ground of garnet velvet overlaid with silver embroidery in rich festoons. Gold fringe.

Height, 1 foot 8 inches; length, 12 feet 3 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

265—EMBROIDERED FRIEZE *Spanish, Seventeenth Century*

Heavily embossed embroidery in gold and silver thread and richly colored silks on a ground of soft and light golden-yellow, the designs rich floral scrolls and conventional floral figures.

Height, 1 foot 11 inches; length, 17 feet 9 inches.

266—EMBROIDERED VELVET VALANCE *Spanish, Fifteenth Century*

Garnet velvet embroidered in gold and silver with scroll designs and medallions of initials and monograms. Red velvet fringe.

Height, 14 inches; length, 7 feet 8 inches.

267—TABLE RUNNER IN DAMASK AND VELVET

Italian, Seventeenth Century

The damask a light emerald green of rich pattern; paneled at ends with darker green velvet.

Length, 8 feet; width, 21 inches.

From the Georges Seligmann Collection, Paris.

268—EMBROIDERED SEAT COVER

English, Sixteenth Century

White surface, diapered in old-gold with medallion and lattice, embroidered in red outline, and with figures of eight active musicians.

Length, 49 inches; width, 17 inches.

From the Georges Seligmann Collection, Paris.

269—RED VELVET EMBROIDERY

Spanish, Sixteenth Century

Red velvet heavily embroidered in gold and silver and silk threads in expansive floral designs, arranged as a mantelpiece.

Height, 50 inches; length, 6 feet.

270—TWENTY-FOUR YARDS OF FIGURED SILK LAMPAS BORDER

French, Eighteenth Century

Woven in golden yellows and green on a crimson ground, in design of floriated arabesques.

Width, 10½ inches.

271—IMPORTANT LOT OF CRIMSON SILK BROCATELLE

Florentine, Seventeenth Century

Conventionalized acanthus pattern comprising deep valances trimmed with wide galloon and gold fringe.

Length, 66 yards.

272—FLORENTINE CRIMSON SILK BROCATELLE *Sixteenth Century*

Woven with a bold conventionalized rose and bulb pattern.

273—RARE LOT OF CRIMSON DAMASK

Genoese, Seventeenth Century

Woven in an uncommon pattern of trees bearing fruit with birds perched on leafy boughs.

About 38 yards 25 inches; width, 26 inches.

274—TWENTY-NINE YARDS OF FLORENTINE CRIMSON SILK BRO-
CATELLE *Sixteenth Century*

Woven with large flower vases and arabesques on a clearer crimson ground.

275—SILVER EMBROIDERED CANOPIED VALANCES

Venetian, Seventeenth Century

Crimson damask embroidered in silver with armorial bearings charged with feather cresting and ribbon festoons furnished with bell-shaped silver relieved tassels. In various lengths.

About 22 yards 12 inches.

276—EMBROIDERED CRIMSON GENOESE VELVET CARDINAL'S THRONE
HANGING *Sixteenth Century*

The centre occupied by armorial bearings of a Cardinal. Large velvet panel, framed in a border of silver embroidered with golden-yellow cornucopiæ and floral arabesque designs applied with silver and gold. The centre shows a coat-of-arms. Crimson and gold fringed galloon.

Length, 10 feet 3 inches; height, 7 feet 8 inches.

277—BROCATELLE BED COVER *French, Louis XIV Period*

Brilliant golden-yellow, finely patterned with bold floral scrolls and leaf designs.

Length, 8 feet; width, 7 feet 6 inches.

278—BROCATELLE CANOPY-BED SET *Italian, Sixteenth Century*

Consisting of one bed-spread, two curtains and two valances. Dark green, patterned in a lattice of formal floral design.

Approximately, 34 yards.

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- 279—BROCATELLE BED COVER *Italian, Sixteenth Century*
Green and red brocatelle patterned in leaf scrolls and formal floral designs.
Length, 8 feet; width, 6 feet 9 inches.
- 280—SILK EMBROIDERED BED COVER *Chinese, Eighteenth Century*
On a ground of rich orange-pink are twelve lions in golden-yellow embroidered within quatrefoils, around which are scrolls of conventional lotus motives in many brilliant hues.
Length, 9 feet 3 inches; width, 6 feet 7 inches.
- 281—MANILA EMBROIDERED SILK BED COVER
Spanish, Eighteenth Century
Deep golden-yellow of rich splendor, embroidered in many colors with floral festoons, scrolls and detached flower sprays, and at the centre a radiant medallion.
Length, 9 feet; width, 7 feet 3 inches.
- 282—VELVET THRONE-BACK *Late Italian Renaissance*
Top arched. Cut and uncut velvet patterned in floral design of large dimensions, on an old-gold ground.
Height, 11 inches; width, 6 feet.
- 283—RUBY GENOESE VELVET ARCH *Italian, Sixteenth Century*
In nine panels divided by gold galloon. Velvet of rich ruby hue, unadorned.
Length, 12 feet 6 inches.
- 284—LENGTHS OF CRIMSON SILK DAMASK
Italian, Seventeenth Century
Patterned principally in pomegranate and palmette designs. Includes one pair of curtains trimmed with galloon, and two pair of shorter curtains. Very small part changed in the color tone. In various lengths.
Approximately, 95 yards.
- 285—TWO-TONED OLIVE GREEN CUT AND UNCUT VELVET
Genoese, Late Eighteenth Century
Designed in patterns of conventionalized tulips and scrolled cartouches interspersed with fleur-de-lis and quatrefoil motifs on an amber colored ground.
About 93 yards.
From the Moncalieri Ducal Palace (Turin, Piedmont.)

ITALIAN, FRENCH AND ENGLISH SILVER



286—TALL SILVER LAMP OF CLASSIC FORM

Roman, Seventeenth Century

Urn-shaped, with four masked wick arms surmounted by double handled covered vase. On a circular base repoussé with acanthus leaves and engraved with rosetted Renaissance scrolls. Lyre-shaped pierced finial. Chains supplied with snuffers, tongs and wick forks. Hall marked with the Papal Arms of Paul V. About 1630.

287—SILVER THREE-LIGHT LAMP *Roman, Eighteenth Century*

In fluted pattern, the lamp proper sliding on a tubular standard which has a circular spreading base bordered by a repoussé molding in leaf design. The three brackets for the lights in the form of angel-heads and the handle ornamented with masks. Equipped with snuffers, extinguisher and cleaning-needle. Bears the Papal hall mark and designated 800 fine.

Height, 23 inches.

288—SILVER RHYTUM

Early French

Shaped as an Etruscan cup on a trefoil body rising through the head of a female. A very uncommon creation of the silversmith's art. Hall marked. M. P. Fleur-de-lis of France crested by the Royal crown.

Height, 6¾ inches.

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289—SILVER SOUP TUREEN

Italian, Eighteenth Century

Oval bowl-shaped, surmounted by a spray of pomegranates; on four dragon's claw feet. Lion's head masked ring handles. Interior gilded. Enriched with cartouches bearing the initials "F.B." The silver tray with scalloped and molded edge, oval centre. Hall marked.

290—MINIATURE SILVER CHANDELIER

French, Seventeenth Century

Six-light, the *bobêches* seated on scrolled brackets terminating in female busts, and the metal work ornamented with crystal, amber beads and gilt pendants.

Length, 8 inches.

291—SILVER STATUETTE

Florentine, Late Seventeenth Century

Full-length standing figure of a female saint with long curling hair, dressed in a robe chased with a brocaded pattern open at the knee; her hands folded in front of her. On rectangular base with molded cornice, scrolled angles and escutcheon with the coat-of-arms of the Strozzi family, of Florence, and a Latin inscription.

Height, 15 inches.

292—TWO FLEMISH SILVER CANDLESTICKS

Louis XIV Period

Gadrooned tapering octagonal shaft; spiraled above. Molded square base; enriched with scrollings, further gadroons and shell motives.

Height, 10¼ inches.



293—SILVER SOUP TUREEN AND STAND

Flemish, Eighteenth Century

Oval urn, with two slender loop-handles, enriched with borders of husks, leaves and scrollings in high relief; crested by an eagle with outspread wings and a heron. Hall marked.

294—GEORGIAN SILVER CHOCOLATE POT

English, dated 1805

Vase-shaped, covered with a rich repoussé decoration of acanthus scrolls surrounding a centre cartouche. The neck enriched with grape vines, C-scrolls and oak leaf borders. Engraved lipped-cover bearing an urn-shaped finial. Curved fluted handle. London hall marks, 1805.

Height, 12¼ inches.

295—SOLID SILVER SALVER

French, Louis XVI Period

Oval, galleried with an openwork border of interlaced scrolls enclosing leaves cut and engraved, its top engraved with a molding of lanceolate leaf-tips and pellets, suggestive of the egg and dart motive. Weight, 116 ounces.

Diameter, 25¼ inches.

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296---SILVER STATUETTE

Flemish, circa 1805

Standing figure of the Archangel Saint Michael, with wings and habited in Roman armor with mailed corselet, steel helmet with starred spike, and laced buskins. He carries on his left arm an oval buckler and grasps with his right hand a spear. At his feet crouches a toad. On triangular base, with incurved side, serpent-entwined bearded masks and thyrsi at angles, having panels of green veined marble inserted and molded base. Hall marked.

Height, 3 feet 6 inches.

Weight, 59¾ pounds net, without three marble pieces of the case.

ITALIAN AND FRENCH FORGED IRON



297—FORGED IRON BAG-RING

French, Sixteenth Century

A broad flat oval ring decorated with flowers, fruits and a grotesque mask; underneath it are eleven small loops for stringing the bag. Swivel handle projecting at one point, in the form of the two-headed eagle between openwork scrolls and bearing cartouches in relief. For the bags used for collections in church.

Diameter, 6½ inches.

298—FORGED IRON SIDE BRACKET

Italian, Sixteenth Century

Handsomely scrolled and voluted.

299—GOTHIC IRON FIRE DOG

Tuscan, Fifteenth Century

Scrolled arched base from which rises a twisted stem with two hooks terminating in twisted torch baskets.

Height, 3 feet 7 inches.

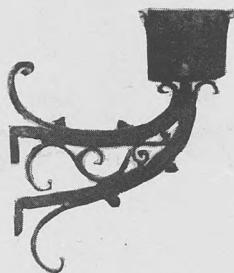
300—GOTHIC FORGED IRON TRIPOD STAND WITH SHRINE LAMP

Florentine, Fifteenth Century

Octagonal grease tray set above scrolls holding a cylindrical lamp with corrugated surface and low projections in front of the same form; also a double arched window.

Height, 15 inches.

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301—FORGED IRON BRACKET

Tuscan, Fifteenth Century

Forged in scrolls supporting a cylindrical socket, which is also ornamented with other scrolls.

Height, 11 inches; projection, 10 inches.

302—PAIR BRONZE ANDIRONS

Tuscan, Sixteenth Century

On spreading scrolled feet, Ionic columns mounted on square pedestals, the capitals supporting vases with knob finials. On the feet large masks in bold relief. Rich black and green patina. Forged iron log-bars. Unusual.

Height, 39 inches.

303—THREE FORGED IRON GRILLES

Tuscan, Sixteenth Century

Each resting on three pairs of scrolled feet. The upper work is finely wrought, but of different design in each, all in scrolls and flowers and each supports a scrolled cresting, above which rests a flower basket. Two baskets are at centre, one is at the end.

Heights, 56½, 56 and 56 inches; widths, 54, 54 and 52 inches.



304—GOTHIC FORGED IRON FIRE GUARD

Tuscan, Fifteenth Century

Composed of two torch bearing stems on which are pivoted two wrought iron brackets with basket headings; scrolled bases.

Height, 3 feet 5 inches; width, 3 feet 9 inches.

305—COPPER BASIN ON FORGED IRON STAND

Tuscan, Fifteenth Century

Basin in verdigris-green with flaring rim; on wrought iron stand. Three scrolled arms of the stand embrace the basin and are supported on a short columnar standard which rests on three high and broadly spreading scrolled Gothic feet carrying knob ornamentation. Basin has two wrought iron bail handles.

Diameter, 17½ inches; height, 3 feet 6 inches.

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306—LARGE BRONZE JARDINIÈRE AND GOTHIC FORGED IRON STAND
Italian, Fourteenth Century

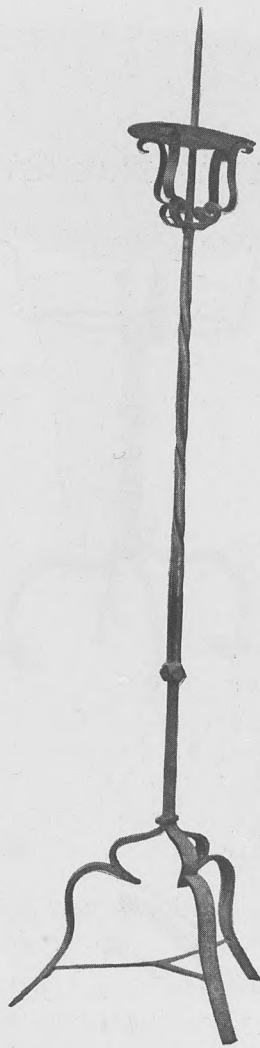
The basin of broad inverted bell-shape, with a flaring rim on which rests a rope-spiral of iron. The stand of four arms and two rings on a short column supported on four scrolled legs with upturned feet.

Height, 41 inches; diameter, 33 inches.

307—FORGED IRON FOLDING LECTERN
English Gothic, Late Fifteenth Century

Rectangular with crenellated corner towers which serve as feet, the sides of solid church-window formation between spiral rope-moldings. The folding book-rest a fine Gothic grille of the church-window type.

Diameter, 14 inches.



308—TWO GOTHIC FORGED IRON PRICKET CANDLESTICKS

Venetian, Fifteenth Century

Quadrangular standard grooved and curiously twisted, with a faceted bulb, on three scrolled and spreading feet, and near the top a shallow and serrated bobèche supported by ribbon scrolls.

Height, 75 inches.

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ITALIAN BRONZES



309—BRONZE MORTAR

Italian, Early Sixteenth Century

Deep bell-shape, with molded and channeled base and rim, and two long monster-head handles projecting at the sides. Surrounded by a relief border of fine scrolls and pendent bunches of grapes. Above this the inscription "QUO FATA VOCANT, MDLII." Greenish and silvery patina.

Height, 9 inches.

310—GOTHIC BRONZE MORTAR

Tuscan, Fifteenth Century

Inverted bell-shape with rim lightly flaring. Ornamented with semi-circular ridges and between them with birds, single or in pairs, flanked by lines of bosses. Dark greenish patina.

Height, 4½ inches.



311—FLORENTINE GOTHIC BRONZE CANDLESTICK

Fifteenth Century

Hexagonal shafts, pierced with Gothic trefoiled arches and panels of tracery. Circular molded, saucer-shaped base.

Height, 8½ inches.

From the Fitz Henry Collection, London.

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312—TWO GOTHIC BRONZE CANDLESTICKS

Venetian, Fourteenth Century

On molded bases supporting two-handled urns. Flanked by mask handles. They are engraved with Persian arabesque and Greek key borders in the taste introduced into Venice by the Orientals.



313—BRONZE HORSE

Jean de Bologne; Florentine, Sixteenth Century

A horse in flight, with flowing mane. Lustrous patina.



314—MAMMOTH BRONZE MORTAR *Italian, Eighteenth Century*

In the model of a large inverted bell resting on a spreading base carrying channeled moldings, and expanding lightly to an upright flanged rim. Two large knob handles in the form of female heads. Encircled by grooved rings and relief moldings, one of the latter a running ribbon scroll enclosing florets, another of formal upright leaf pattern. Besides these there is a decoration of detached acanthus leaves, and pendent palmettes. Two panels of inscription, one reading "GUARESCHI ANTONIUS FECIT FACER," the other "DOMINICUS BARBORINI PARM. FECIT AN 1729." Dark olive patina.

Height, 14 inches.

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315—MEDIEVAL BRONZE MEDAL BY MATTEO PASTI

Front, low relief portrait of Leo Baptista Albert. Reverse, the signature of the famous Medallist "Opus Matthaei Pastii-Veronensis." Signed.

Diameter, 3¾ inches.



316—MEDIEVAL BRONZE MEDAL BY SPERANDEO

Fifteenth Century

Front, with portrait in low relief of Andrea Bentivoglio, on the reverse the signature of the famous Medallist. Signed.

Diameter, 3¾ inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



JEAN DE BOLOGNE

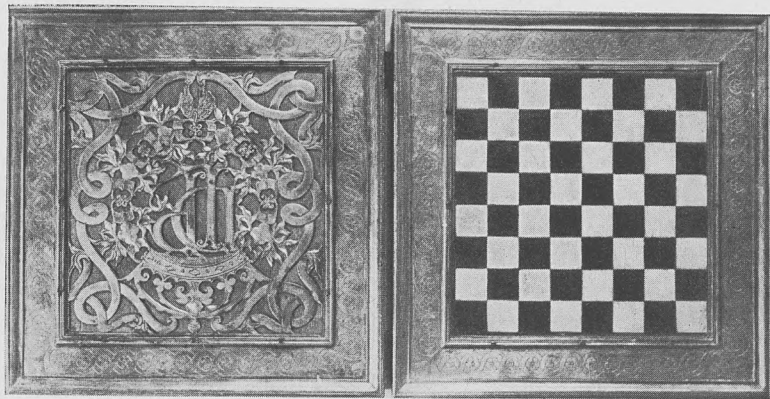
FLORENTINE: SIXTEENTH CENTURY

317—BRONZE STATUETTE OF HERCULES

Height, 19½ inches

Standing figure of a lusty man, with curly hair and beard. He carries the Nemean lion-skin over his left arm. On scrolled and molded base. Rich deep green patina.

Note: Although the figure is standing, there is a fine air of actual movement and life that is compellingly apparent. The base is original, and gives importance to the statuette. As in most cases, the sculptor did not execute the base.



318—BRONZE CHESS BOARD

Spanish, Sixteenth Century

Rectangular and folding, the game board proper inlaid in wood and bone, the opposite face bearing a cut brass scroll surrounding a crowned and garlanded monogram from which depends the Golden Fleece. Surrounding both an engraved scroll with blossoms. On the interior a *tric-trac* board inlaid in mother-of-pearl and green-tinted ivory, with surrounding inlays of porphyry.

Length, 9½ inches.

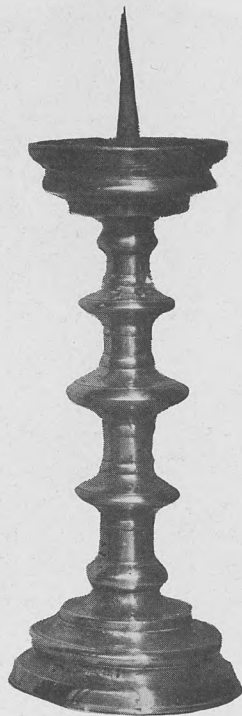
319—BRASS JAR WITH CHISELED ORNAMENTATION

Tuscan, Sixteenth Century

Inverted pear shape, the upper body tapering slightly to a truncate neck. Wide mouth. Two loop handles in scroll form adorned with shields. Brightly polished mirror surface of rich gold and blue. The upper body richly carved with festoons of a great vine in bearing and conventional pendants, under a deep rim border of scrolls and masks. This has a dark background of patination. (Rare.)

Height, 9 inches.

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320—SET OF FOUR GOTHIC BRONZE PRICKET CANDLESTICKS

Tuscan, Sixteenth Century

Columnar, modeled in capstan forms, bulbous, and with spreading bases and grease sockets.

Height, 18½ inches.



321—INDO-PERSIAN BRONZE SALVER

Fourteenth Century

Centre enriched with alto-rilievo medallion of a warrior on horseback flanked by three birds. Surrounded by a border of Cufic inscriptions. Repoussé work on a mille-fleurs ground. (Rare specimen.)

Diameter, 14½ inches.

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322—TWO JAPANESE BRONZE INLAID TWO-LIGHT CANDELABRA

Elaborate baluster form, of bell shapes and vases, with enlarged base resting on four scroll feet. At the top scrolling branches supporting finely molded bobèches. Finely inlaid with blossoms, flowers, and elaborate designs in black, solid gold and silver. Rich, brilliant soft olive patina.

Height, 18½ inches.

323—PAIR BRONZE CANDLESTICKS

French, Fifteenth Century

Of sheet bronze with circular foot, molded, the uprights tubular in hexafoil fluting with molded bindings. Traces of original gilding.

Height, 6 inches.



324—CHINESE GOLD AND SILVER CLOISONNÉ BRONZE STATUE OF A
LADY OF RANK *Ming Period, Fifteenth Century*

Upstanding figure of a female deity. She wears jeweled pendants and is dressed in a superb cloak of lapis lazuli, covered with a floral scroll pattern of animals held by bands of gold and silver. The cloak covers her head, which is faced by a scrolled diadem. Signed on the lining of the cloak.

Height, 20 inches.

From the Simonetti Collection, Rome.

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325—SILVER PLATED ALTAR SET

Italian, Late Renaissance

Consisting of a Crucifix and six pricket candlesticks. Baluster standards in vase forms with gadrooned bobèches, the various sections generally triangular, and all with repoussé decoration of acanthus scrolls, pendants, shells and cartouches. Expanding bases with the same designs, resting on three feet.

Height of crucifix, 65 inches; candlesticks, 42 inches.

326—LARGE BRASS BRASERO

Spanish, Seventeenth Century

Shallow cauldron shape with spreading convex and molded rim, on three heavy scrolled legs with molded feet. Fitted with an ovoidal fire bowl with spreading flat and molded rim. Each part fitted with two mascarón bail handles swinging between dolphin scrolls. Heavy brass coal-ladle carved in shell-form, the sinuous handle ending in turned knobs.

Diameter, 27 inches.



327—PAIR BRONZE TRIPOD CANDLESTICKS

French, Louis XV Period

The tall standard supporting an urn-shape with top flattened, resting upon a smaller urn which is supported on a three-sided column with angles flattened, and a spreading base. Rich ornamentation, molded and *ciselé*, of conventional figures, floral scrolls, medallion heads, seraphim, the shell pattern and rich acanthus scrolls. On the base two medallion-heads, and a cartouche bearing the word PAX. Soft patina. Incised mark, showing their manufacture at Paris, 1731.

Height, 47 inches.

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328—THREE BRONZE STATUETTES, SANSOVINO'S SCHOOL
Venetian, Sixteenth Century

An Amazon, armed, a Warrior, and Apollo, nude, with his lyre. Brown and blackish patina.

Height, 10 inches.

329—PAIR BRASS TRIPOD PRICKET CANDLESTICKS
Spanish, Sixteenth Century

Three-sided base with repoussé ornamentation of scrolls and cartouches, resting on claw-and-ball feet. Above this the turned standard of vase forms displays engraved ornamentation and at the top expands in chiseled flutings which droop as they spread.

Height, 3 feet.



330—"FALDISTORIUM" IN BRONZE AND FORGED IRON

Tuscan, Sixteenth Century

Bell shaped feet and upright arms of vase form with globe finials, of bronze, the balance of the frame of iron. Cushion and wings upholstered in red brocatelle and sheepskin of the period. (Rare.)

Height, 34 inches; width of seat, 23 inches.

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SPANISH, FLEMISH AND CHINESE PAINTINGS

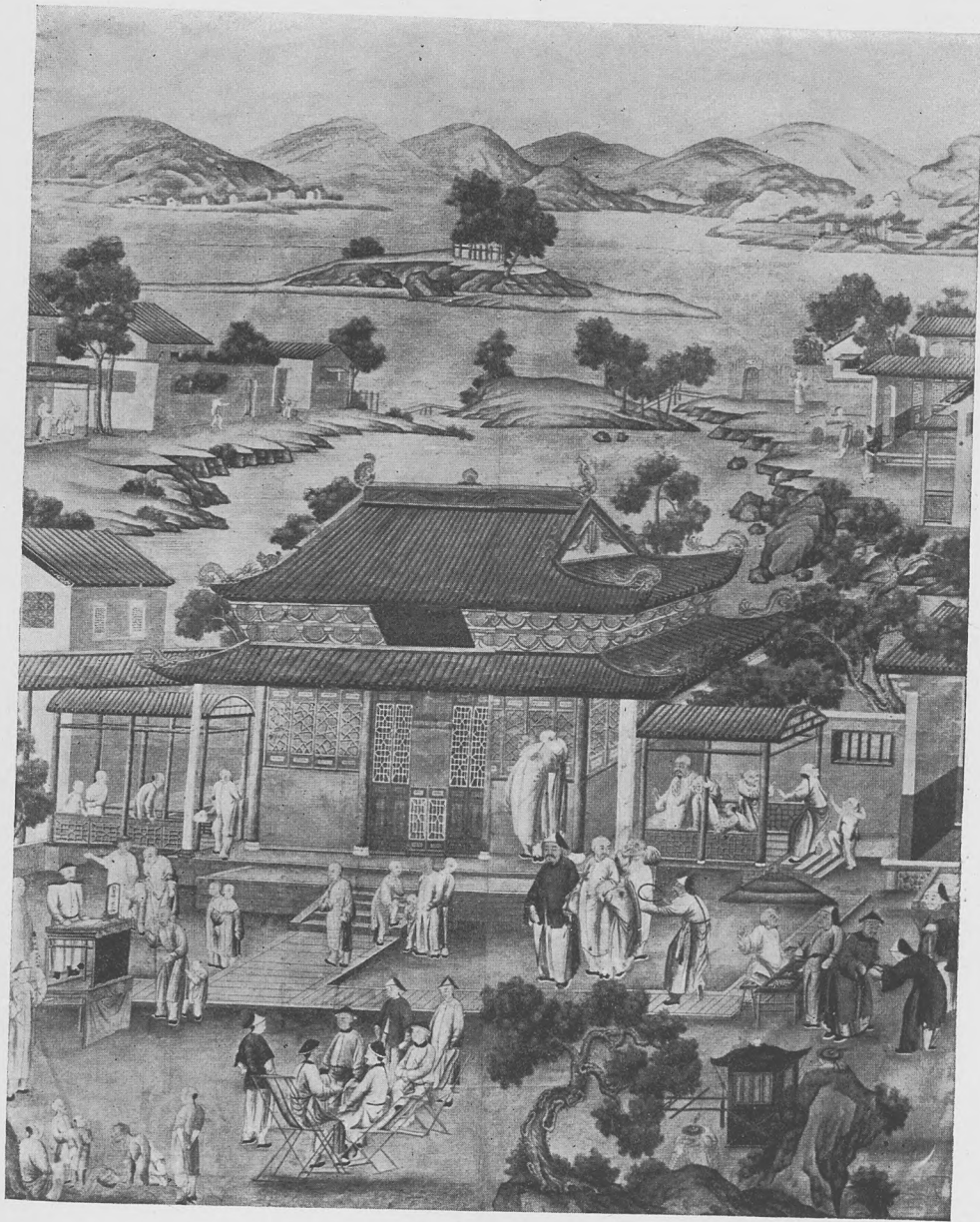
CHINESE

EIGHTEENTH CENTURY

331—*SET OF FIVE PAINTED ROOM PANELS*

*Height, 9 feet 5 inches; three panels, 7 feet 7 inches wide,
one panel 45 inches wide and one 32 inches wide*

Painted on paper in colors. Landscapes with many figures, people in many houses and pavilions, children at games and laborers at work; plowing with water buffalo; ceremonies; houses on lakes. A panorama of Chinese life.



No. 331—SET OF FIVE PAINTED ROOM PANELS

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ALONZO SANCHEZ-COELLO

SPANISH: 1515—1590

332—*PORTRAIT OF A DUKE OF SAVOY*

Height, 74 inches; width, 39 inches

Full-length standing figure of a well-poised man in youthful maturity, with high-tilted ruff, the collar of the Annunziata and the cross of Savoy, and holding a baton. In dress armor with elaborate ornamentation in gold based on the Savoy love-knot. He has large eyes and warm complexion, and light brown chin beard and moustache, and faces the observer. Olive draperies in background.

Note: "He painted many portraits of Philip and other members of the royal family. He also painted the Popes, Gregory XIII and Sixtus V; (and) the Dukes of Florence and Savoy."—Bryan's Dictionary of Painters, Vol. V, p. 14.

From the Saluzzo Castle of Verzuolo, Piedmont, Italy.



NO. 332—PORTRAIT OF A DUKE OF SAVOY
(By *Alonzo Sanchez-Coello*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

ALONZO SANCHEZ-COELLO

SPANISH: 1515—1590

333—*A DUCHESS OF THE HOUSE OF SAVOY*

Height, 74 inches; width, 38 $\frac{3}{4}$ inches

Portrait of a handsome young woman, with features approaching the masculine type, standing and facing the observer, with right hand resting on an arm-chair at her side, and displaying a ruby thumb-ring. She wears a black velvet gown with golden undersleeves and trimming, a jeweled gold girdle and a double rope of pearls. Pearls adorn her hair, and her face is set off by a narrow pointed ruff. Dark olive background with golden-brown draperies.

Note: "He painted many portraits of Philip and other members of the royal family. He also painted the Popes, Gregory XIII and Sixtus V; (and) the Dukes of Florence and Savoy."—Bryan's Dictionary of Painters, Vol. V, p. 14.

From the Saluzzo Castle of Verzuolo, Piedmont, Italy.



No. 333—A DUCHESS OF THE HOUSE OF SAVOY
(By *Alonso Sanchez-Coello*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

HENDRICK VAN LIND

ROMAN SCHOOL: 1697—1742

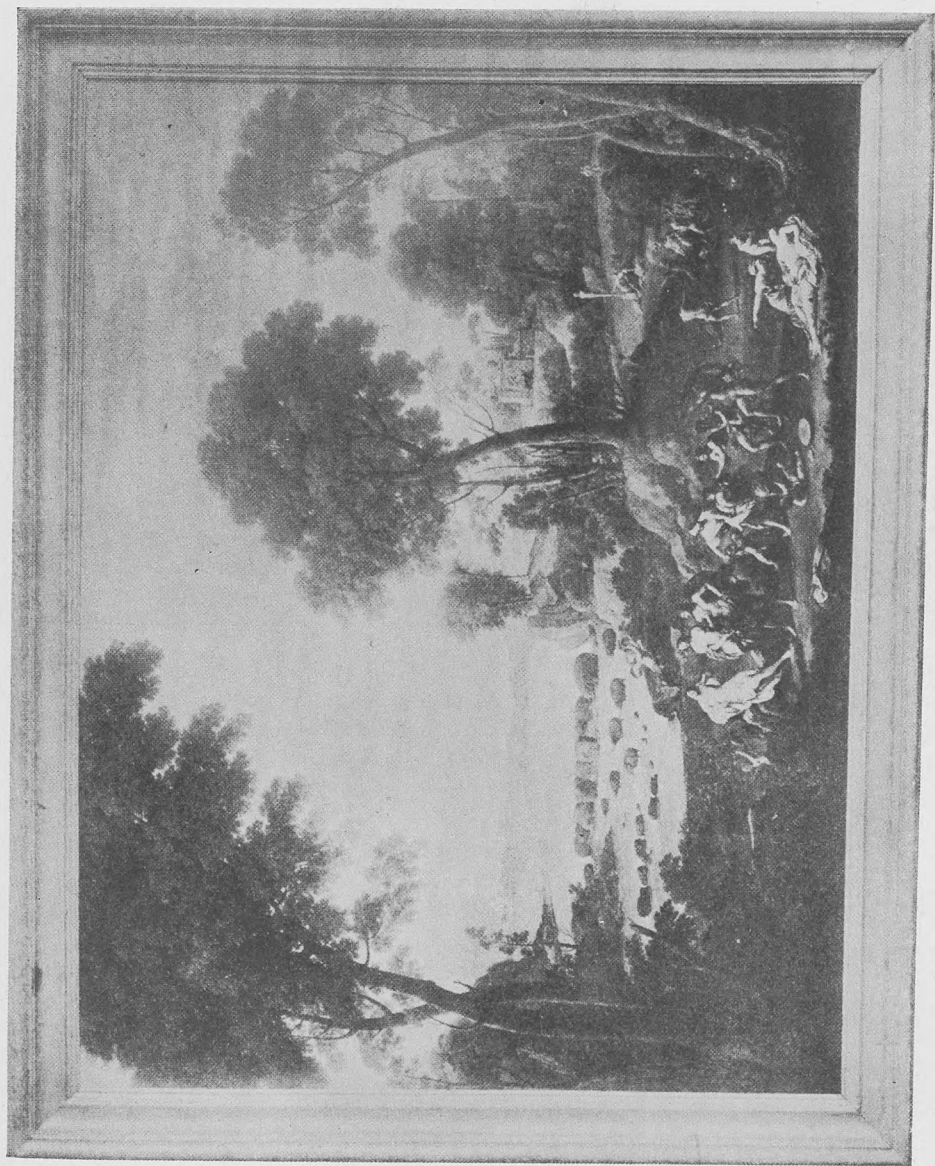
334—*THE EDUCATION OF BACCHUS* *ON THE ISLAND OF NAXOS*

Canvas: Height, 58¼ inches; width, 83½ inches

In the foreground a group of figures, including the youthful Bacchus, with the Nymphs Philia and Coronis. On the right of the group is a band of Bacchantes with a dancing faun, and on the extreme right the Nymph Clyda asleep, by her side a Putto playing the cymbals and an attendant pointing to Bacchus. In the middle distance is Silenus on his ass, with an attendant group of Bacchantes. Beyond, a terminal figure of a bearded deity, and in the distance a building with a sculptured tablet occupied with a subject of a family of Centaurs. These figures are placed in an extensive landscape with trees and rocks, while on the left is a bay of the sea, with the towers of a town on its shore and an arm of the sea in the foreground in which young elephants are bathing, shielded by adults of the herd who form an improvised dam with their bodies.

*Signed in the lower left-hand corner: ENRICO FRANCO VAN LIND
DI STUDIO ROMA, 1741.*

Note: Hendrick van Lind, known as "Studio," was the youngest son of Peter van Lind, a famous Flemish portrait painter of the seventeenth century. He was born in Antwerp in 1697, and, after studying with the Antwerp painter, Peter van Bredeal, journeyed to Rome, where he remained during his long life. He painted landscapes after the manner of Claude Lorrain, whose rival he was, and later in life excelled in figure subjects, which he finished with the minuteness of a miniature painter. The group of Flemish painters in Rome named him "Studio" owing to his close application to his artistic studies. Examples of his work may be seen in the public galleries of Augsburg, Brunswick and Turin.



No. 334—THE EDUCATION OF BACCHUS ON THE ISLAND OF NAXOS
(*By Hendrick Van Lind*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



PETER BREUGHEL

FLEMISH: SEVENTEENTH CENTURY

335—*A KERMESSE*

Panel: Height, 18 $\frac{1}{4}$ inches; length, 34 inches

A village green surrounded by buildings, with a tree near the foreground and others in the distance, is a scene of dancing and games and general merry-making by a crowd of villagers with some ladies and gentlemen looking on. From an inn with the sign of the White Swan a man comes out with a jug of wine on his shoulder.

EASTERN RUGS AND FLEMISH TAPESTRIES

336—PERSIAN RUG

Early Sixteenth Century

Field with dark blue ground patterned with varicolored medallions, flowers and leaves. Border of floral meander in colors on a red ground.

Length, 33 inches width, 25 inches.

337—PERSIAN RUG

Sixteenth Century

Field patterned, on a red ground, with two oval panels formed by curved borders of dark blue ground with floral patternings. Six half panels occupied by varicolored designs of scrolled medallions.

Length, 3 feet 8 inches; width, 3 feet 10 inches.

338—TAPESTRY PANEL

Flemish, Sixteenth Century

L'Oisellerie. Picturing a woman standing, her apron full of birds, a man seated in front of her in lively conversation, and a boy pursuing other birds. Interesting fragment.

Height, 3 feet 8 inches; length, 4 feet 8 inches.

339—SMALL USHAK CARPET

Asia-Minor, Seventeenth Century

Centre of a cream background red and blue ornamentation. Wide border of red with blue and cream figures.

Length, 4 feet; width, 3 feet 7 inches.

340—MELES RUG

Asia-Minor, Eighteenth Century

Woven in conventionalized tree patterns and geometrical and rosetted borders in which dark purples, crimson and blues are on an orange-colored background.

Length, 6 feet 5 inches; width, 3 feet 11 inches.

341—CUENCA CARPET

Spanish, Seventeenth Century

Red background with blue and red medallion centre and blue and red border.

Length, 6 feet 7 inches; width, 4 feet 1 inch.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

342—TAPESTRY PANEL

Flemish, Sixteenth Century

Amid a jungle of verdure a stream crosses the landscape in mid-distance, and a man and woman appear in a boat, the woman hauling a net while the man is busy with the anchor. In the foreground a rabbit is ready for a jump, and in the background houses appear.

Height, 7 feet 1 inch; width, 3 feet 2 inches.

343—SMALL FLEMISH TAPESTRY

Seventeenth Century

Displaying two figures before a background of trees and flowers. Mountain in the distance.

Height, 6 feet 10 inches; width, 2 feet 10 inches.

344—TAPESTRY APPLIQUÉ ON DARK RED GROUND

Flemish, Sixteenth Century

An escutcheon displaying a shield of *bleu-de-ciel* and white, with a battle-mented castle in brown, surrounded by fire pots in dark blue on a brown ground, the whole encompassed by heavily scrolled acanthus leaves in the several colors.

Height, 7 feet 1 inch; width, 6 feet 10 inches.

345—RENAISSANCE TAPESTRY CANTONNIÈRE

Brussels, Seventeenth Century

Cupidons, Flowers and Fruit. Broad borders enriched at intervals with groups and single figures of flying winged cupidons, interrupted with festoons and clusters of very beautiful fruit and flowers. At the sides are scrolled bands variously inscribed. Executed in extremely beautiful pastel colors on an ivory-tan ground. (Needs restoration.)

Height, 10 feet 2 inches; length, 10 feet 7 inches.

Depth at crown, 2 feet 6 inches; width at sides, 2 feet 2 inches.

ITALIAN AND FRENCH GOTHIC AND RENAISSANCE FURNITURE

346—GREEN-BLUE VELVET STOOL

French, Louis XIV Period

Quadrilateral. Turned legs and straight stretchers.

347—NEEDLEPOINT BANQUETTE

French, Louis XIV Period

Carved and gilded wood frame, the legs and all three stretchers heavily scrolled and boldly carved in relief in acanthus motive. Upholstered in needlepoint of conventional design, wrought principally in crimson, blue and white.

Length, 30 inches.

348—RENAISSANCE WALNUT SGABELLO

Tuscan, Sixteenth Century

On shaped trestles of which the front trestle is carved with sea dragons, surrounding an oval escutcheon above; carved claw-foot supports. Vase shaped back carved with leaves and rosettes and a centre cartouche holding armorial bearings.

Height, 3 feet 3 inches; depth, 1 foot 4 inches.

349—GREEN VELVET WALNUT ARMCHAIR

Tuscan, Sixteenth Century

On turned supports, covered in cat's-eye green velvet and fringe.

350—COMBINATION PRIE-DIEU AND ARMCHAIR

Italian, Late Sixteenth Century

Carved walnut frame of X-shape, all the arms and legs scrolled. The chair back swings upward and forward, forming the rest for a prie-Dieu, a step near the foot of the legs at the back supplying a kneeling bench.

351—INLAID WALNUT CUPBOARD

Northern Italian, Sixteenth Century

Rectilinear, the top with molded edge and inlaid with a border, corners and a central star; under it a cornice of scrolled brackets. Sides and front door paneled in root-walnut and inlaid, and other inlays in front within the stiles. Scrolled feet carved with blossom medallions in relief.

Height, 34 inches; width, 33 inches.

352—INLAID WALNUT CABINET-DESK *Italian, Sixteenth Century*

Lift-top and fall-front, revealing four drawers; one door to lower compartment. Front inlaid with geometrical patterns. Soft patina.

Height, 33 inches; width, 24 inches.

353—CARVED WALNUT CABINET

Ligurian, Late Sixteenth Century

In two portions, the lower part fitted with two centre doors and two drawers. Carved with conventionalized flower and fruit vase arabesques enriched with motifs of dolphin and winged dragons. Stiles designed as fluted Ionic balusters, bold lion's claw supports, paneled and carved returns. The upper portion is fitted with two doors carved with classic flower and urns enriched with grape festoons and resting on molded pedestals. Festooned curved frieze, dentilled and molded corner. (Portions restored at later period.)

Height, 6 feet; width, 3 feet 6 inches; depth, 22 inches.

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354—CARVED WOOD ARMCHAIR PAINTED AND GILDED

French, Louis XVI Period

Straight arms, molded, armposts and legs tapering and grooved and carved in leaf pattern; corners adorned with blossoms and skirt with scrolls. Painted white with ornamentation gilded. Cane seat and back, and original upholstery silk damask brocaded with silver in floral devices.

355—PAIR GILDED WALNUT AND NEEDLEPOINT CHAIRS

Florentine, Seventeenth Century

Straight backs, molded carved legs, cross stretchers with shell at intersection. Needlepoint, in silks of many colors, on a light ground, with scrolls, birds, grapes and flowers.

From the Marcuard Collection, Florence.

356—CARVED WALNUT PRIE-DIEU *Tuscan, Sixteenth Century*

Conventional form; has drawer, cupboard and chest. On scrolled feet. Top has a scrolled molding in relief, an incised molding and shield pattern within compartments. The entire front displays rich scrolls embracing medallions, in relief under a fine patina.

Height, 36 inches; width, 25½ inches.

357—CARVED WALNUT PRIE-DIEU *Tuscan, Sixteenth Century*

Conventional rectilinear form, the top and kneeling-bench plain. The door of root walnut bounded by a *perlé-olive* molding. At either side pilasters with caryatids, and the skirt, forming the front of a top drawer, carved with a chain of cherubim in relief.

Height, 34½ inches.

358—TWO INLAID WALNUT "FRATINA" CHAIRS

Florentine, Fifteenth Century

Spade-shaped backs, with deep splats inlaid with panel-shaped bands of "Fratina" work. Spade-shaped wooden seats with aprons, also inlaid with "Fratina" work, square legs and rails. (Rare.)

359—TWO INLAID WALNUT "FRATINA" CHAIRS

Florentine, Fifteenth Century

Similar to the preceding.



360—PAIR CARVED WALNUT STATUES ON TALL PEDESTALS

Tyrolean, Sixteenth Century

Painted and gilded. Two youths in armor, with no head covering over their elaborately curled hair, standing on small mounded bases. Painted in black and gilded, the faces in naturalistic coloring and the hair brown. On pedestals carved as the trunks of palm trees, painted in a rich brown, and gilded.

Height of statues, 45½ inches; of pedestals, 56¾ inches; total height, 8 feet 10 inches.

From the De Motte Collection, Paris, 1922.

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361—INLAID DESK

French, Louis XVI Period

Oblong with quadrilateral tapering legs, one long drawer and two narrow deep ones with open knee-span between. Inlaid on all sides with scrolls and floral designs in exotic woods.

Length, 35½ inches.

362—CARVED WOOD PIETÀ *Northern French, Fifteenth Century*

The Madonna holding on Her knee the body of the dead Christ, an infant standing at Her right. Polychromed and gilded.

Height, 24½ inches.

363—CARVED WALNUT FIGURE PANEL *Italian, Fifteenth Century*

An arch of a door, and within the open arch a saint holding a prayer-book and a branch of lilies. Above her head rich acanthus carvings. Dark patina and traces of painting and gilding.

Height, 4 feet 7½ inches; width, 17 inches.

364—CARVED WALNUT TABLE

Tuscan, Sixteenth Century

Rectangular, the skirt carved with ornamental moldings. One drawer carved with moldings; bronze knob handle. Lyre legs, and straight stretchers scrolled on their under side. Dark patina.

Length, 35 inches; width, 33 inches.

365—CARVED OAK ARMCHAIR

French, Henri IV Period

Of rectilinear build, with quadrilateral legs, stiles and stretchers; straight arms with channeled boundary moldings. Between the stiles at top of back a panel of relief carving with grotesque animals flanking a medallion-head.

366—NEEDLEPOINT FIRE SCREEN

French, Early Eighteenth Century

A rectilinear panel of gros-point and petit-point, the latter work appearing in an area of irregular outline and presenting a "scène galante," enclosed by formal designs. In a frame of Louis XIV style in black and gold.

Height, 45¾ inches.



367—TWO TUSCAN CARVED AND GILDED WALNUT PEDESTALS

Sixteenth Century

Sgabello-shape; incurved tops with masks, shaped fronts carved with volutes, acanthus leaves, husk pendants, masks and paw feet. Partly gilded. Rare.

Height, 4 feet.

Note: A similar example is illustrated in Frida Schottmüller's book of Italian Renaissance Furniture, page 199, edition of 1921.

368—PAIR CARVED WALNUT VELVET ARMCHAIRS

Tuscan, Sixteenth Century

Seats and tops of backs in yellow velvet with a light and brilliant sheen. Legs and stiles quadrilateral, the stile tops carved in acanthus motive and the front legs and armposts grooved and incised; the armposts scrolled. Scrolled arms, broad and plain.

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369—TWO CARVED AND GILDED PEDESTALS

Italian, Seventeenth Century

Sgabello type. The front support, shaped, pierced and carved in relief with a scrolled escutcheon enclosing a coat-of-arms, husk pendants and volutes, is connected, by a scrolled bar with the shaped back support, the inner surface of which is incised with volutes and pendants. These supports terminate in a molded pedestal, the front of which is carved with a lion's mask.

370—WALNUT TABLE

Northern Italian, Sixteenth Century

Rectangular top; paneled skirt; rectangular legs and stretchers, with scrolled brackets and square pedestal-feet. One drawer.

Length, 38½ inches; width, 29½ inches.



371—WALNUT CUPBOARD

Tuscan, Sixteenth Century

Oblong top, molded; lion-claw feet. Dentil cornice molding and floral base molding. Paneled door with forged iron bail handle. At ends of front pilasters carved in floral motive.

Height, 40 inches; width, 36 inches.

372—TWO CARVED WALNUT AMETHYST VELVET ARMCHAIRS

Italian Renaissance

Oblong back and seat; covered in deep contemporary amethyst velvet; trimmed with fringe. Back with scroll terminals; flat scrolled arms. On square legs having pierced shaped stretcher.

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373—WALNUT OCTAGONAL TABLE *Florentine, Sixteenth Century*

Top plain with molded edge. On four round columns with square bases grouped and resting on an oval base which is supported on four plinths.

Length, 45 inches; width, 33 inches.

Note: A very unusual and dignified type of Florentine Table.

374—TWO ROSE VELVET WALNUT ARMCHAIRS

Tuscan, Sixteenth Century

Plain arms, scrolled front bar; gilded finials. Covered in rose velvet, trimmed with green fringe and studded with bronze nails.

375—PAINTED AND GILDED SCREEN

Venetian, Eighteenth Century

In a richly carved and molded frame on trestles resting on a shaped oblong platform. The screen panels are painted with vases of flowers in natural colors on a soft jade green ground; carved and decorated on both sides.

Height, 4 feet; width, 25 inches.



376—TWO CARVED AND GILDED NEEDLEWORK ARMCHAIRS

Italian, Seventeenth Century

On carved scrolled supports molded under framing. S-scrolled arms and arm rests, richly leaf carved. Backs and seats covered in petit and gros-point needlework. The backs with court ladies, the seats with tropical birds worked in petit-point medallions surrounded by gros-point silk needlework of Persian flowers and leaves in brilliant colors on a black ground.

377—NEEDLEWORK WALNUT FIRE-SCREEN

French, Eighteenth Century

Arched and molded frame, enriched with ribbon motives, bow-knots and husked terminals. Supported on scrolled feet. The panel solidly embroidered, depicting an autumnal festival in which villagers are gathering fruit and generally rejoicing at the result of their crops.

Height, 43 inches; width, 24 inches.

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378—CARVED OAK FOLDING TABLE *French, Early Renaissance*

Square base with rails and legs carved with acanthus leaves. Square top, with drop leaves which make a round table when opened.

379—INLAID WALNUT CHEST-CABINET

Northern Italian, Sixteenth Century

Forming a single piece, the upper portion an oblong chest with lid; heavily molded and having interior drawers and compartments at the ends, the lower section a cabinet or cupboard with two doors. Chest inlaid with the arms of a noble Lombardian family, cabinet with geometrical designs. Forged iron bail handles at the ends. On lion-claw feet. Fine patina.

Height, 3 feet 5 inches; length, 3 feet 5½ inches.

380—CARVED WALNUT NEEDLEWORK ARMCHAIR

North Italian, Seventeenth Century

On carved scrolled supports. S-scrolled arms and arm rests. Turned baluster frame with mask carved front rail and carved claw feet. Back and seat covered in petit and gros-point needlework in multi-colors. Cream background.



381—NEEDLEWORK WALNUT CHAISE LONGUE

Italian, Seventeenth Century

Composed of two bergères and one banquette. Seats, backs, arms and outside back as well as seat of banquette covered with bands of floriated and beribboned silk needlework in colors on a cream ground. Molded and curved frames on turned fluted supports.

Length, 7 feet; width, 27 inches.

382—LAMPAS WALNUT "LOVE SEAT" *French, Directoire Period*

One side high and the back scrolling down to the low side or arm; short scrolled feet. Bronze ornamentation. Upholstered in "lampasse" of ruby hue ornamented with formal patterns in gold; cushion seat.

383—TWO FLEMISH TAPESTRY CAQUETEUSES

French, Henri II Period

Turned walnut frame, the back topped by a cresting carved in scroll and shell motives. Upholstered in Flemish tapestry of the Renaissance period, the motives in the seat flowers and fruit, in the back a mask and festoon being added, the colors greens, blues and white on a ground of golden-yellow.

384—TWO FLEMISH TAPESTRY CAQUETEUSES

French, Henri II Period

Turned walnut frame, the seat upholstered in Renaissance verdure tapestry, the motives in the back birds and flowers, with a mask and festoon.

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385—TWO FLEMISH TAPESTRY CAQUETEUSES

French, Henri II Period

Turned walnut frames, with carved cresting in shell and scroll motive above the back. Upholstered in Renaissance tapestry of soft colors on a ground of golden-yellow, the motives floral; on the seat of one a bird and a balustrade added.

386—GOBELINS TAPESTRY FIRE SCREEN IN CARVED WALNUT FRAME

French, Louis XV Period

Woven with a cartouche and flowers in light colors enclosed in a blue ground. Frame carved à double-face with shell patterns and leaves; feet scrolled.

Height, 39½ inches.

387—RENAISSANCE TAPESTRY CANAPÉ AND TWO FAUTEUILS

Louis XIII Period

Oblong back and seat, covered in interesting Flemish tapestry, displaying bouquets and cornucopias of flowers, interspersed with birds on very rich golden-yellow grounds. The frames with bulbous turning on the arms, legs and double stretchers of the Louis XII period.

Length of settee, 40 inches.

388—CARVED AND GILDED LANTERN WITH CROWN

Northern Italian, Seventeenth Century

Lantern octagonal, surmounted by the royal crown, the base converging to a knob and blossom finial. On the stiles scroll brackets carved with blossom pendants. Hung on a large cartouche-back enclosing a mirror and richly carved with acanthus scrolls and pendants.

Height, 52 inches; width, 31 inches.

389—GOTHIC INLAID WALNUT AND BEECH TABLE

Lombardian, Fifteenth Century

Top oblong and inlaid in stellate and conical forms. Two solid scrolled legs, scrolled feet and plain stretcher. Light patina.

Length, 5 feet 1 inch.



390—CARVED WALNUT CHEST-CABINET

Florentine, Sixteenth Century

Gadroon-molded oblong top, hinged toward back, disclosing a large compartment. The front and ends with curiously molded panels divided into three sections simulating chests, but the two lower ones fitted with drawers, trimmed with bronze knobs. Supported on base molded similarly to the top, having rudimentary claw feet.

Height, 32 inches; width, 32 inches.

Note: A rare and unusual type of Tuscan cabinet.

391—PAINTED WOOD CUPBOARD *Tuscan, Early Sixteenth Century*

Upright oblong with flat projecting top and lion-claw feet. Two doors paneled in eight sections each, and having two knob handles. The panels in polychrome with floral scrolls and heraldic devices, the crescent indicating the coat-of-arms of the Strozzi family.

Height, 45 inches.

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392—FERRARESE CARVED WALNUT AND PAINTED CASSONE

Italian, Early Sixteenth Century

The front and returns paneled and handsomely carved with guilloche and gadroons. Carved bracket base. The front enhanced with a painting depicting a Ducal cavalcade reaching the fortress of Ferrara. The cavalcade is headed by the Ambassador of the Florentine Republic. The envoy appears on horseback in magnificent trappings while he is dressed in full armor engraved with the arms of Florence. He wears a Courtier's hat of black velvet trimmed with gold. He is followed by Knights in Armor on handsomely caparisoned horses. To the left appears the Fortress of Ferrara with its towers, behind which the church spires and domed edifices of the town can be distinguished. At the right can be seen an ideal landscape with a turreted fortified castle.

Height, 2 feet; width, 1 foot 10 inches; length, 5 feet 6 inches.

393—WALNUT HALL SETTEE WITH BASE

Tuscan, Sixteenth Century

The base plainly molded. Oblong with molded lift-top, the front and ends exhibiting superimposed panels. Back supported on stiles of grooved and reeded pillar design, the square tops having a dentil molding. Between the stiles five vase-formed balusters. Flat top rail with a molded and hinged fold-over.

Height, 45½ inches; length, 67 inches.



394—RENAISSANCE SMALL WALNUT TRESTLE TABLE

Florence, Sixteenth Century

On two vase-shaped supports of flaring sides faced with corbel studing and terminating in lions' claws. Molded top.

Length, 5 feet 6 inches; depth, 2 feet 3 inches.

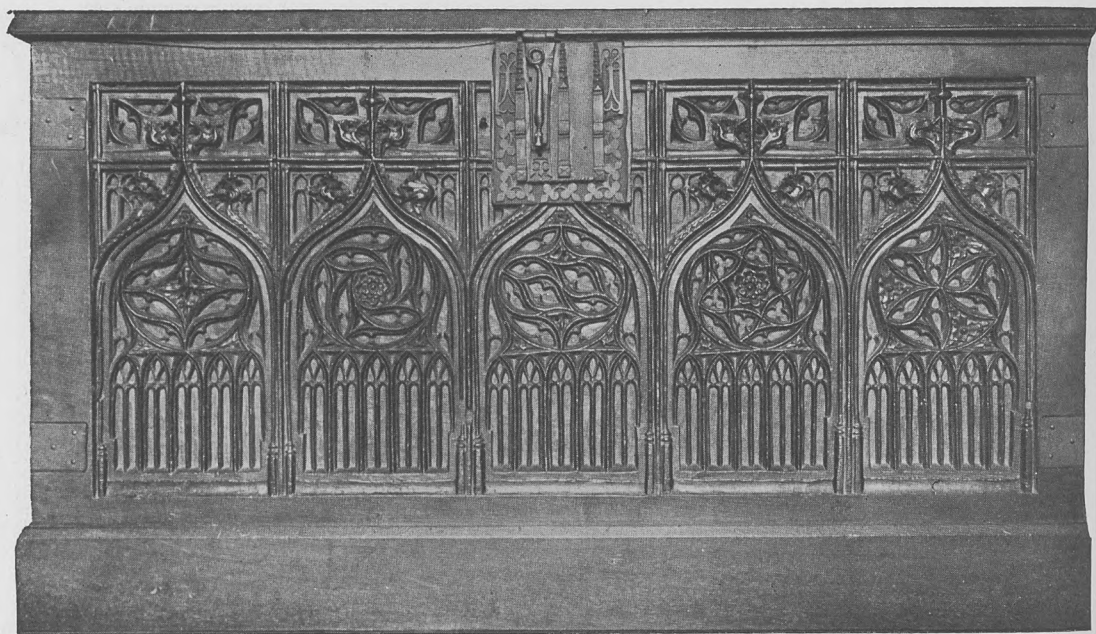
395—WALNUT CUPBOARD

Tuscan, Sixteenth Century

Claw and bracket feet, base and top molded; door paneled and having a forged iron drop ring handle. Stiles paneled and carved in relief with pilasters of scroll form. One door and one drawer.

Height, 41 inches; width, 39 inches.

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396—CARVED WALNUT CHEST *French Gothic, Fifteenth Century*

The whole front a façade of cathedral windows with pointed arches and elaborately ornate Gothic tracery, in finely executed cavo-relievo carving.

Height, 30 inches; length, 53 inches.

From the De Motte Collection, Paris, 1922.

397—CARVED WALNUT TABLE *Tuscan, Sixteenth Century*

Oblong top with a brilliant patina, resting on four heavy legs spreading in scrolls from a common centre, below which hangs an inverted-vase drop. The legs deeply grooved, carved with acanthus leaves, and between them the centre also carved in acanthus motive.

Height, 32½ inches; length, 5 feet; width, 38 inches.



398—WALNUT CABINET

Tuscan, Sixteenth Century

Rectangular top, with chamfered angles and molded carved edge. Apron fitted with two drawers, body arranged as cupboard, with two hinged doors having wooden knobs. Guilloche carved base and paw feet.

Height, 3 feet 6 inches; width, 5 feet 9 inches; depth, 2 feet 3 inches.

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399—PAINTED CASSONE

Florentine, Late Fifteenth Century

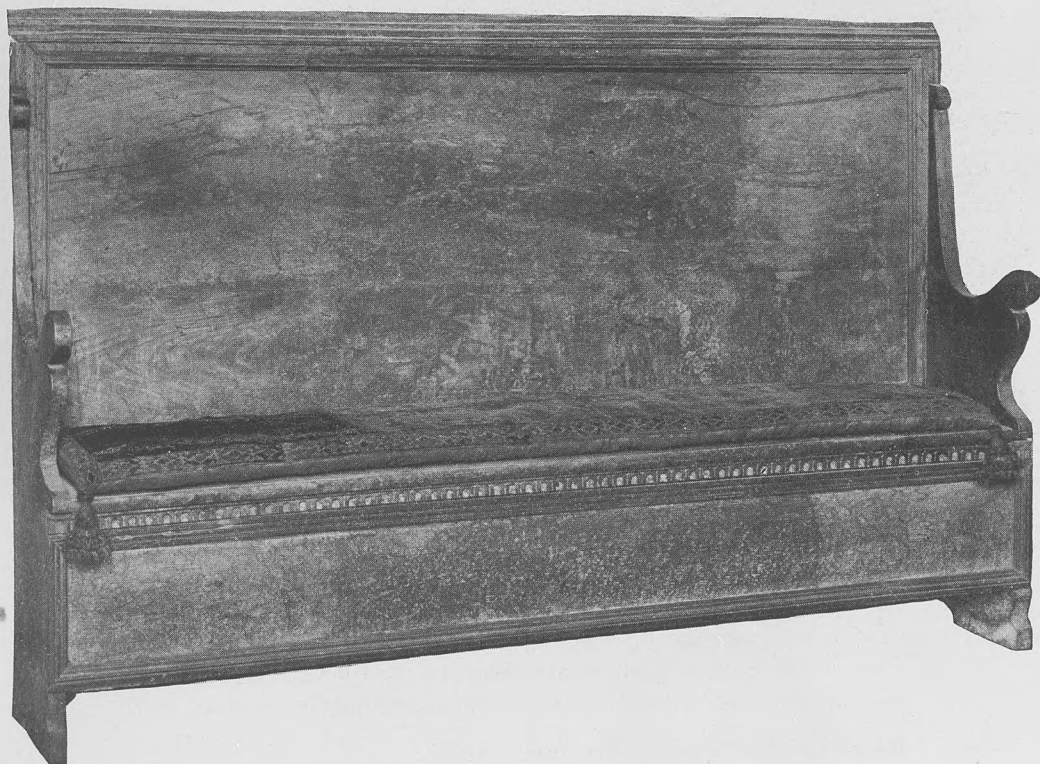
Rectangular hinged lid with molded edge, curved base. Shaped bracket feet and wrought-iron looped carrying handles. Painted, in colors, with a panel of figures in fifteenth century costumes flanked by panels of escutcheons charged with coats-of-arms supported by nude putti.

From the Dal Zotto Collection, Venice.

400—PAIR WALNUT CHANCEL RAILS *Italian, Sixteenth Century*

Flat molded top over a cornice with dentil molding. Supported on a channeled base by stiles carved in conventional leaf pattern. Between the stiles nine balusters turned in vase and ring form and resting on cubic bases carved in front with floral rosettes.

Height, 26½ inches; length, 7 feet (each).



401—GOTHIC WALNUT HALL SEAT AND CHEST

Italian, Fifteenth Century

Molded top rail surmounting back, and molded seat front, below which is deeply cut a narrow line of church-window arches. Scrolled arms. Fine preservation. Light patina. Old red velvet seat cushion.

Height, 3 feet 11½ inches; length, 6 feet 5 inches.

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402—WALNUT OVAL TABLE

Tuscan, Sixteenth Century

Molded top. Divisible into two console tables; each with one drawer. Scrolled skirt. Lyre-shaped open legs with scrolled feet. Scrolled stretchers and scrolling underbraces, finely carved. Brilliant patina. Unusual shape.

Greater diameter, 72½ inches.

403—CARVED OAK CHOIR STALL

French Gothic, Fifteenth Century

Four seats. Exterior of ends carved with church windows and scrolls, inner sides of seat walls carved in relief with dragons and other animals, birds and scrolls. The miserere seats carved in high relief with conventional figures.

Height, 3 feet 11 inches; length, 9 feet 2 inches.

From the De Motte Collection, Paris, 1922.

404—CARVED WALNUT BED

Tuscan, Sixteenth Century

Round posts, grooved, reeded and carved in relief with leaves, ribbon scrolls and medallions. Knob finials. Head and foot carved with scrolls, and the head with five open arches and a balustrade. Stretchers carved with ribbon scroll.

Height, 5 feet 7 inches; length, 7 feet 1 inch; width, 4 feet 2 inches.



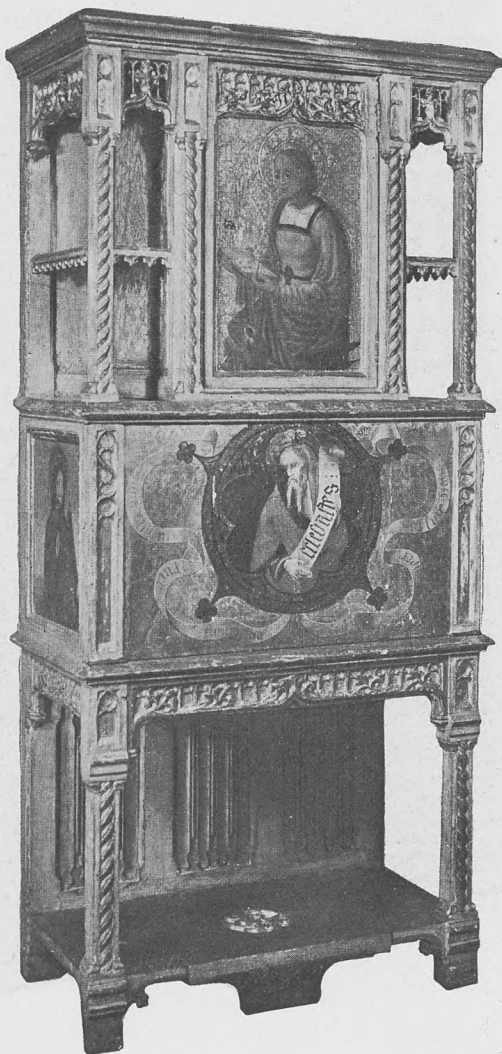
405—RENAISSANCE OAK AND WALNUT CABINET

French, Sixteenth Century

Oblong on ball feet; in two sections. The upper section a small cabinet with two doors, which are paneled and display a formal decoration of scroll design engraved and filled in with cream-white color, about an inlaid parallelogram. Stiles fluted, and between acanthus brackets of the cornice cherub heads in bold relief. The larger lower section has two doors and two drawers, stiles fluted as on the upper section and the doors similarly inlaid and colored.

Height, 6 feet; width, 4 feet 3½ inches.

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406—CARVED OAK CABINET, PAINTED AND GILDED

Spanish, Sixteenth Century

Upright oblong, of three parts in one piece, the lowest a table with two front legs, solid back and a shelf near the bottom, the midsection closed with a fall-front, and the top section a shrine closed by a door and having external shelves at either side. The fall-front opened reveals two drawers with fronts carved in relief, painted and gilded, and two compartments. The exterior in polychrome on a gold ground with a venerable figure in a medallion, encompassed by scrolls with inscriptions.

Height, 7 feet 3 inches; width, 3 feet.



407—CARVED WALNUT CABINET

Ligurian, Sixteenth Century

Rectangular, in two portions. The upper portion, with molded cornice and plain frieze, supported by three caryatids with mask and tapering terminations, arranged as a cupboard with two paneled hinged doors carved with vases of flowers and birds. The lower portion, with two drawers above carved with military trophies, and two paneled hinged doors below carved with scrolls divided and flanked by putti-heads and voluted brackets, arranged as a cupboard. Carved base and bracket feet.

Height, 7 feet 7 inches; width, 4 feet 7 inches; depth, 1 foot 11 inches.

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408—CARVED WALNUT BEDSTEAD

Italian, Sixteenth Century

On four legs turned in vase form and resting on square molded feet. On top of the quadrilateral upper sections of the legs large turned ornaments in circular form. Stretchers in a grooved and reeded design at either side of a leaf carving. The top has a scrolled cresting intricately carved and at the center a heart-shaped shield surmounted by scrolls. Dark patina. Fine preservation.

Length, 7 feet; width, 5 feet; height of head, 4 feet 9 inches.

409—CARVED WALNUT BED

Tuscan, Sixteenth Century

Posts with knob finials, the upper portion spirally twisted and the lower portion in vase and ring motive; feet square. Head and foot carved with scrolls and the head with three open arches supported by twin vase and ring balusters. Stretchers molded.

Height, 5 feet 5 inches; length, 6 feet 6 inches; width, 4 feet 8 inches.

THIRD SESSION

THURSDAY AFTERNOON, APRIL 24, 1924

IN THE ASSEMBLY HALL

OF THE

AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 410 to 608, inclusive

GOTHIC AND RENAISSANCE VELVET, EMBROIDERIES, BROCADES AND NEEDLEWORK

410—EMBROIDERED SADDLE-BAG

Southern Italian, Sixteenth Century

In embroidered relief in gold and rich colors bearing grotesque animals and birds, with conventional designs, and what appears to be running figures.

Length, 49 inches.

From the Georges Seligmann Collection, Paris.

411—GOLD EMBROIDERED PANEL

Spanish, Sixteenth Century

Figure of a holy character, in a church window, flanked by narrower windows, in gold and colored silks on a golden ground. Framed.

Height, 5¾ inches; length, 7¼ inches.

From the Georges Seligmann Collection, Paris.

412—GOTHIC ORPHREY

Italian, Fifteenth Century

Standing figure of a mitred bishop, holding his crozier, in gold and colored silks within a Gothic arch. Framed.

Height, 13 inches; width, 7½ inches.

From the Georges Seligmann Collection, Paris.

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413—EMBROIDERED PANEL

Spanish, Sixteenth Century

Gold, silver and silk embroidery on deep crimson velvet, representing in a panel the Virgin and Child, surrounded by scrolls. In case.

Height, 19 inches; width, 13½ inches.

From the Georges Seligmann Collection, Paris.

414—NEEDLEWORK PANEL

Italian, Sixteenth Century

The Madonna, seated, with the Child in her arms, in petit-point in soft colors.

Height, 16 inches; width, 13 inches.

415—EMBROIDERED WALL POCKET *English, Seventeenth Century*

Four compartments; embroidered with flowers, grotesque animals and a bird in brilliant colored silks; bordered by gold scrolls.

From the Georges Seligmann Collection, Paris.

416—EMBROIDERED CHAPERON

Spanish, Fifteenth Century

Depicting the Madonna and Child above a Spanish escutcheon; in gold and colored silks on a gold ground.

From the Georges Seligmann Collection, Paris.

417—EMBROIDERED VELVET VALANCE

Spanish, Seventeenth Century

Rich dark olive velvet overlaid with panels of *bleu-de-ciel* velvet which are embroidered in gold thread and rich silks with birds, flowers and conventional figures. Jardinière velvet band at top and deep green fringe at bottom.

Height, 2 feet 3 inches; length, 10 feet 8 inches.

418—EMBROIDERED SILK BONNET DE CHANTRE

Italian, Sixteenth Century

Brown silk, embroidered in silver and silks with a half-figure and involved floral scrolls.

From the Georges Seligmann Collection, Paris.

419—SUAIRE SURROUNDED BY EMBROIDERY

Southern Italian, Seventeenth Century

Painted in rich colors with tulips, roses and lesser flowers and mortuary symbols. Surrounded by embroidery and metallic filigree, studded with rock crystal and jewels. In case.

Height, 11 inches; length, 16 inches.

From the Georges Seligmann Collection, Paris.

420—EMBROIDERED WALL POCKET *English, Sixteenth Century*

Embroidered with birds in pairs, flowers and floral scrollings in various-colored silks on *bleu-de-ciel*. Paneled border with golden scrolls.

From the Georges Seligmann Collection, Paris.

421—EMBROIDERED WALL POCKET *English, Sixteenth Century*

At top an angel, and on the three compartments embroidered reliefs of roses and other flowers, and small stellate designs.

From the Georges Seligmann Collection, Paris.

422—FRAGMENT OF EMBROIDERY *Swiss, Sixteenth Century*

Framed, and depicting a fully clad woman at a well, with flowers back of her and indications of another figure on the opposite side of the well.

Height, 20½ inches; width, 17 inches.

From the Georges Seligmann Collection, Paris.

423—NEEDLEWORK PANEL OF TWO FIGURES

English, Sixteenth Century

In gros-point and petit-point, two standing figures, a man and a young woman of naïve expression, in greens and golden-yellow, blue and red. Framed.

Height, 8½ inches; width, 4¼ inches.

From the Georges Seligmann Collection, Paris.

424—NEEDLEPOINT PANEL

French, Sixteenth Century

Involving in a profusion of flowers a medallion picturing the happy meeting of two people, a dog sharing in the joy of the occasion. In neutral colors. Framed.

Height, 16 inches; width, 16 inches.

From the Georges Seligmann Collection, Paris.

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425—SILK AND GOLD EMBROIDERED PANEL ON RED VELVET

Italian, Fifteenth Century

Depicting the Visitation of the angel Gabriel to Mary, in two figures at three-quarters-length, standing at either side of a vase of lilies. Framed.

Height, 15 inches; length, 17½ inches.

From the Georges Seligmann Collection, Paris.

426—NEEDLEWORK PANEL

Italian, Seventeenth Century

Conventional floral and geometrical figures and a bird, in various colors on an olive-yellow ground.

Height, 4 feet 1 inch; length, 7 feet 3 inches.

427—EMBROIDERED CHAPERON *Spanish, Early Sixteenth Century*

Embroidered in colored silks on a ground of gold embroidery with a bearded figure seated on a bishop's throne, holding before him, with face to the observer, a large crucifix. The hood of a cope, in a shield-frame.

Height, 16 inches.

From the Georges Seligmann Collection, Paris.

428—EMBROIDERED VALANCE

Italian, Sixteenth Century

Broad golden scroll in an interwoven lattice pattern, with fine tendrils, on a crimson ground. Bordered with a gold fringe.

Height, 2 feet 2 inches; length, 6 feet 9 inches.

From the Georges Seligmann Collection, Paris.

429—EMBROIDERED TABLE COVER

Italian, Sixteenth Century

Floriated medallion at centre depicting the crucifixion, and a brilliant display of flowers in the border in gold and vari-colored silks on white.

From the Georges Seligmann Collection, Paris.

430—EMBROIDERED SILK BONNET

English, Sixteenth Century

White silk fluted; embroidered in colors with delicate flowers. Bordered with silver galloon.

From the Georges Seligmann Collection, Paris.

431—SILK AND VELVET CUSHION *Venetian, Fifteenth Century*

Blue velvet cut and having a delicate sheen, on a *drap d'argent* ground. Both sides alike.

Length, 15 inches.

From the Georges Seligmann Collection, Paris.

432—TWO EMBROIDERED SILK CUSHIONS

French, Seventeenth Century

Decorated with festoons, musical instruments, and reclining figures in pastoral scenes.

Length, 26 inches; width, 19 inches.

From the Georges Seligmann Collection, Paris.

433—PAIR OF MEDALLIONED SILK CUSHIONS

French, Seventeenth Century

Brilliant tan ground, embroidered in delicate colors with floral designs, and figures who are apparently sharpening knives on a wheel.

Length, 18 inches.

From the Georges Seligmann Collection, Paris.

434—EMBROIDERED WALL POCKET

English-Jewish, Sixteenth Century

Embroidered in colors and gold and silver, with figures, animals, birds and flowers, on a dark blue ground. Between the panels, Hebrew characters.

From the Georges Seligmann Collection, Paris.

435—EMBROIDERED PANEL

Italian, Sixteenth Century

Embossed decoration of conventional design, of birds and flowers.

Height, 24 inches; length, 69 inches.

From the Georges Seligmann Collection, Paris.

436—GOLDEN BROCADED TABLE COVER

Venetian, Sixteenth Century

Brocaded in rich floral pattern with intervening scroll designs, the whole in delicate color in red relief on a ground of cloth of gold and silver.

Length, 74 inches; width, 39 inches.

From the Georges Seligmann Collection, Paris.

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437—EMBROIDERED FRIEZE *Italian, Seventeenth Century*

In silks of brilliant colors a boar hunt is pictured, and also a shepherd and his flock. In the background are castles and mountains; scattered through the composition are many fruit trees in bearing.

Height, 22 inches; length, 82 inches.

From the Georges Seligmann Collection, Paris.

438—SILK EMBROIDERED PANEL *Italian, Seventeenth Century*

A brilliant mass of floral embroidery on a *drap-d'or* ground.

Height, 5 feet 9 inches; length, 3 feet 5 inches.

From the Georges Seligmann Collection, Paris.

439—GOTHIC EMBROIDERED ORPHREY *German, Fifteenth Century*

Embroidered in silks of soft colors with a crucifix, and numerous figures.

Length, 35 inches.

From the Georges Seligmann Collection, Paris.

440—EMBROIDERED ORPHREY *Spanish, Sixteenth Century*

Five figures of saints in panels, in gold and silver and polychrome silk embroidery.

From the Georges Seligmann Collection, Paris.

441—VELVET AND CLOTH-OF-GOLD TABLE COVER

Italian, Sixteenth Century

Detached floral figures in a rich and fine floral design, woven in velvet with a ruby sheen on a sparkling *drap d'or* ground.

Length, 58 inches; width, 32 inches.

442—EMBROIDERED VELVET VALANCE *Spanish, Sixteenth Century*

Soft olive-green velvet with a light sheen, trimmed with gold galloon and embroidered with an escutcheon; at ends emerald velvet panels embroidered in blue and white and golden-yellow with dolphin and lamp scrolls.

Height, 2 feet 4 inches; length, 6 feet 2 inches.

443—EMBROIDERED VELVET WALL PANEL

Spanish, Sixteenth Century

Old *drap d'or* silk embossed with velvet of a soft red in richly elaborated floral designs, further adorned with fine lines of gold embroidery.

Length, 12 feet 8 inches; width, 1 foot 8 inches.

444—FOUR VELVET AND EMBROIDERED CUSHIONS

Spanish, Sixteenth Century

In dark gray velvet. A bishop's coat-of-arms heavily embroidered in gold, silver and silks, and surrounded by very elaborate scrolls.

Length, 20 inches; width, 17 inches.

From the Georges Seligmann Collection, Paris.

445—THREE GENOESE CUT AND UNCUT PURPLE VELVET CUSHIONS

Early Sixteenth Century

Worked in an all-over pattern of leaves and quatrefoil designs. Golden yellow silk galloon and four canopied tassels. Original state.

18 inches by 24 inches.

446—PAIR VELVET AND GOLD EMBROIDERED CUSHIONS

Spanish, Sixteenth Century

Ruby velvet, embroidered in gold on golden-yellow, with the monogram I. H. S. within a medallion, encircled by scrolls and animal grotesques. Bordered in emerald velvet of the same period, cut with scroll designs.

447—PAIR VELVET AND GOLD EMBROIDERED CUSHIONS

Spanish, Sixteenth Century

Ruby velvet, embroidered in gold on golden-yellow, with a vase of flowers within a medallion, encircled by scrolls and animal grotesques. Bordered in emerald velvet of the same period, cut with scroll designs.

448—PAIR VELVET AND GOLD EMBROIDERED CUSHIONS

Spanish, Sixteenth Century

Ruby velvet, embroidered in gold on golden-yellow, with a vase of flowers and animal grotesques. Emerald velvet border.

449—PAIR VELVET AND GOLD EMBROIDERED CUSHIONS

Spanish, Sixteenth Century

Similar to the preceding.

450—VENETIAN BROCADE TABLE COVER

Sixteenth Century

Silver and gold Venetian brocade on cloth of silver ground, and bordered by gold galloon.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

451—GOLD EMBROIDERED AND BROCADED ECCLESIASTICAL SET

Venetian, Louis XV Period

Consisting of chasuble, stole, maniple and chalice cover, worked in silver and gold threads in arabesques on a brocade with sky blue ground. Inscribed, "Sacristi dell' Anno 1743."

452—BROCADED DRAP D'OR ECCLESIASTICAL SET

Venetian, Sixteenth Century

Composed of a chasuble, maniple, stole and chalice cover; woven in crimson palmette pattern on a gold ground. Figured gold galloon.

453—CHASUBLE AND STOLE

French, Directoire Period

Royal purple silk. Heavy gold embroidery in rich design, birds holding scrolls and garlands of flowers, classical vases and baskets of flowers.

From the Georges Seligmann Collection, Paris.

454—SILK AND GOLD BROCADE CHASUBLE

Venetian, Early Sixteenth Century

White, brocaded in ruby and gold with pomegranate trees and other floral designs, interspersed with swans and cupids, in a gorgeous display of ornamentation in the spirit of the Gothic working with Renaissance beauty and luxuriance.

From the Georges Seligmann Collection, Paris.

455—DAMASK AND EMBROIDERY DALMATIC AND CHASUBLE

Spanish, Sixteenth Century

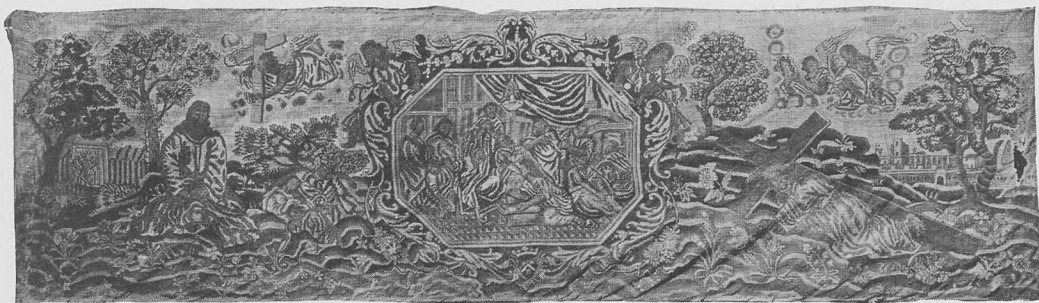
Emerald damask patterned in conventional design, with borders and orphreys of apricot silk embroidered with silk of various colors and gold and silver thread.

456—SADDLE-CLOTH AND PAIR OF HOLSTERS

Italian, Seventeenth Century

In rich blue velvet, adorned with brilliant silver galloon.

From the Georges Seligmann Collection, Paris.



457—PETIT-POINT NEEDLEWORK PANEL

Italian, Sixteenth Century

Rectangular, worked in colored wools and petit-point stitch, with scrolled octagonal medallion occupied by subject of Christ Washing His Disciples' Feet, flanked by subjects of Christ in the Garden of Gethsemane and Christ sinking under the burden of His Cross. Angels above, and trees, birds in landscapes.

Height, 2 feet 8 inches; width, 9 feet 8 inches.

458—VELVET TABLE COVER

Genoese, Sixteenth Century

Velvet of rich *aubergine* hue with a brilliant sheen. In fine condition. Bordered with gold galloon.

Dimensions, 6 feet 2 inches square.

459—VELVET TABLE COVER

Italian, Fifteenth Century

On a golden ground of silk a pattern wrought in golden-olive and emerald velvet, its designs floral scrolls enclosing conventional floral figures.

Length, 5 feet; width, 21 inches.

460—VELVET TABLE COVER

Italian, Sixteenth Century

Velvet of a delicate sky-blue with a dazzling sheen. Paneled and bordered in gold galloon.

Length, 7 feet 6 inches; width, 3 feet 2 inches.

461—TABLE COVER IN SILK AND SILVER BROCADE

Italian, Sixteenth Century

On a ground of soft apricot hue, patterned in palmate and other floral designs, an enrichment in broad areas wrought in silver thread. Bordered with silver fringe.

Length, 4 feet 11 inches; width, 3 feet 6 inches.

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462—TWO VELVET CUSHIONS *Italian, Sixteenth Century*

Cloth-of-gold silk ground and cut and uncut ruby velvet, having a brilliant sheen. The designs floral and in scrolls.

463—BROCADE TABLE COVER *Venetian, Louis XV Period*

Woven with patterns of serpentes and roses in soft tones on a jade-green ground. Trimmed with gold galloon.

Two lengths: 51 inches long; 20 inches wide, totaling 2 yards 30 inches.

464—RENAISSANCE GOLD BROCADE HANGINGS

Venetian, Sixteenth Century

Worked with a repeating pattern of flower vases in reserves, framed in scrolled cartouches crested by ducal coronets, gold bullion fringed galloon.

465—RUBY-RED VELVET COVER *Genoese, Sixteenth Century*

Trimmed with broad bands of figured gold galloon.

Four lengths, 3 yards 3 inches long, 19 inches wide; totaling 12 yards 12 inches.

466—EMERALD-GREEN CUT AND UNCUT VELVET COVER

Early Renaissance, Fifteenth Century

Trimmed with gold galloon.

Two lengths, 1 yard 22 inches long, 19 inches wide.

467—JADE-GREEN VELVET COVER

Genoese, Late Sixteenth Century

Trimmed with gold lace.

38½ inches by 34 inches.

468—TWO ROSE-DU-BARRY VELVET HANGINGS

French, Eighteenth Century

Enriched with an all over pattern of morning glory blossoms on a pekined ground. Figured gold galloon.

Three lengths: 2 yards 11 inches long; 22 inches wide; totaling 6 yards 33 inches.

Three and one-half lengths: 2 yards 5 inches by 22 inches wide; totaling 7 yards 17 inches—altogether, 14 yards 14 inches.

469—CUT AND UNCUT CRIMSON VELVET TABLE COVER

Florentine, Sixteenth Century

Worked with floral arabesques and scrolls with medallions containing the conventionalized lilies of Florence on a *drap d'argent*; tasseled and fringed.

1 yard 19 inches by 24 inches.



470—BROCADE PANEL, AFTER LASSALLE

French, Eighteenth Century

Under a canopy executed in gold and colors on a ground of French gray, an elaborate pedestal design with festoons, supporting flowers; seated satyrs uphold a panel of many figures, and on top of all an allegorical figure holding a scroll and a pen.

Height, 7 feet 11 inches; width, 4 feet.

From the Georges Seligmann Collection, Paris.

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471—PAIR OF EMBROIDERED VELVET PANELS

Spanish, Seventeenth Century

Rich ruby velvet, heavily embroidered with finely designed and bold floral scrolls in old gold. At the centre of the great field a cardinal's coat-of-arms in silk, with a silvered shield on which three heads appear, and below it the motto "Fide Ac Virtute." Notable fabrics of departed splendor and ecclesiastical magnificence, which were used to hang back of the cardinal's throne.

Height, 10 feet 8 inches; width, 8 feet.



No. 471—PAIR OF EMBROIDERED VELVET PANELS (*Spanish, Seventeenth Century*)

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472—CUT AND UNCUT AND FIGURED BLUE GREEN VELVET

Venetian, Fifteenth Century

On a *drap d'or* ground. This piece for the harmony of its scrolled design and for the uncommon technique of a subtle figure appearing in the uncut parts of the fabric is worthy to be considered a masterpiece of the great Italian velvet maker's art.

Length, 1 yard 6 inches; width, 19½ inches.

473—EMERALD-GREEN TABLE COVER *Genoese, Sixteenth Century*

Trimmed with gold galloon.

25 inches by 42 inches.

474—CRIMSON VELVET COVER

Genoese, Sixteenth Century

In fine state of preservation, trimmed with gold galloon.

Totaling 9½ yards. Four lengths, each measuring 2 yards 14 inches long, 20 inches wide.

475—LOUIS XV CUT AND UNCUT VELVET HANGING

French, Eighteenth Century

Composed of bands cut with stripes, serpentines and florettes framed in a broad band of floral arabesques and ribbons. Gold galloon.

Totaling 6 yards 12 inches.

Two lengths, 2 yards 4 inches by 21 inches.

476—CUT AND UNCUT VELVET FRIEZE

French, Eighteenth Century

Cut in the most imaginative manner. The bottom enriched with motifs of two gentlemen in Louis Seize costumes at duel in the Tuileries Gardens; with a background of gates, arcaded buildings, obelisks, monuments, bridges with balustrades and a continuous border representing fortifications. The upper portion is composed of bands of wreaths. Figured gold bullion border and very uncommon fringe.

Long band 4 yards 23 inches in length and 37 inches in height.

477—LARGE PURPLE VELVET THRONE HANGING

Genoese, Seventeenth Century

The border enriched with application of cream-colored wreaths studded with spangled sequins of a later date.

Totaling 10 yards.

1 yard 29 inches long; 3 yards 19 inches wide.

GOTHIC AND RENAISSANCE FORGED IRON



478—GOTHIC FORGED IRON ANDIRON

Florentine, Fifteenth Century

On shaped arch base, fitted with two hooks and crowned by torch guard of most uncommon design. Composed of beaded columns between which are placed small bronze balusters.

Height, 3 feet 2 inches.

479—GOTHIC FORGED IRON TRIPOD CANDELABRUM

Tuscan, Fifteenth Century

On flat and spreading legs, with wedge-shaped feet, a quadrilateral standard with chamfered corners. This supports three serrated revolving bands, the lower one a solid tray.

Height, 5 feet.

480—TWO RENAISSANCE FORGED IRON PRICKET CANDLE BRACKETS

Florentine, Sixteenth Century

The arm four sided, extending straight from the wall for a certain distance and then scrolling gracefully to the grease tray and pricket. Above, another flat arm scrolled and at its end a circular band. On top of the lower arm the trefoil lily, a tendril and a four-leaved clover.

Height, 14 inches; projection, 14½ inches.

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481—FORGED IRON FOUNTAIN *Tuscan, Late Fifteenth Century*

On cylindrical base crested by shell-shaped rim on which rest three dolphins clustered around a rectangular centre support. Above are two shell-shaped bowls which are enriched by grotesque masked fountain heads. Enrichments of tapering pilasters and leaf ornaments. The top is composed of a large shell bowl.

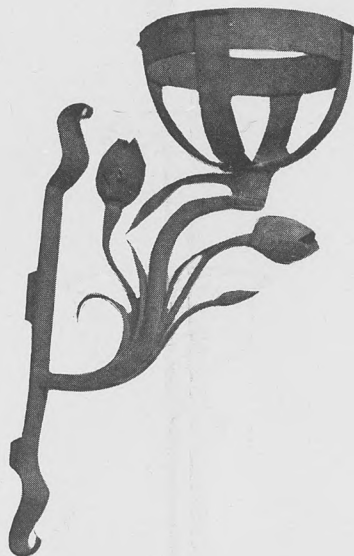


482—GOTHIC FORGED IRON AND BRONZE PRICKET CANDLESTICK
Italian, Fifteenth Century

The pointed standard quadrilateral, with chamfered corners, and carrying an octagonal grease basin; based on three broad and flat heavily scrolled feet. The upper arc of the feet ornamented with bronze leaf patterns and midway of the standard a bronze bulb.

Height, 4 feet.

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483—FORGED IRON BRACKET *Tuscan, Early Sixteenth Century*

From a broad wall strap an arm scrolled in floral style, supporting two flowers, and two buds, upholds a large semi-globular socket formed of strips of iron.

Height, 22 inches; projection, 14 inches.

484—GOTHIC FORGED IRON TRIPOD CANDLE STAND

Italian, Fifteenth Century

Straight rod with bulbous enlargements, springing from three spreading feet with pointed toes, its upper section spirally twisted and supporting a scrolled socket. Near the top two revolving flat rings.

Height, 6 feet 6 inches.

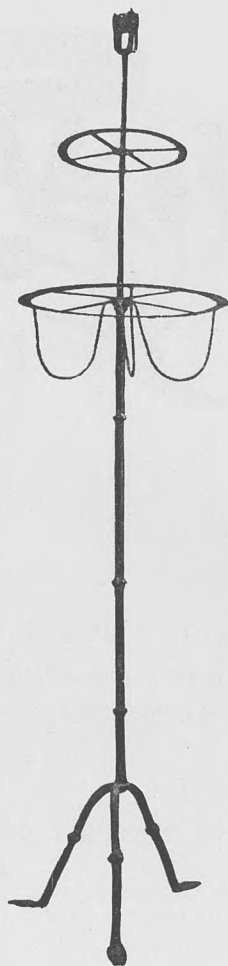
485—IRON AND COPPER BRAZIER

Italian, Sixteenth Century

Circular, with straight sides. Copper brazier tray with molded straight sides, wrought-iron swinging looped handles and rectangular opening with shaped top for insertion of feet. Three straight strap-iron legs. (Rare.)

Height, 28 inches; diameter, 23 inches.

Note: This very remarkable brazier was used by the soldiers attached to the Verzuolo Castle to warm their feet, which they placed inside, the hot coals being above.



486—TWO GOTHIC FORGED IRON TRIPOD CANDLE STANDS

Italian, Fifteenth Century

The standards iron rods set on three spreading feet with pointed toes, adorned at intervals with bulbs, the upper sections twisted and supporting four-pointed sockets bound with a band. Set near the top are two revolving flat rings of different size, with pendent loops spirally twisted.

Height, 6 feet 5 inches.

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487—TWO FORGED IRON AND BRONZE CANDELABRA

Italian, Sixteenth Century

Open scrolled and spreading lyre-shape; enriched with jardinière of flowers, leaf scrollings and rocaille motives. Seven sockets for lights.



488—IRON FIREBACK

German, Sixteenth Century

Round-arch form, with projecting angular-arch flanks. Dated at the top, 1566. Quartered, the two upper quarters charged with nude female figures holding respectively the Dove of Peace and the Scales of Justice, and surrounded by scrolls bearing inscriptions. In the two lower quarters two draped female figures, standing and facing each other, somewhat belligerent, with a conflict of animals of the wild below and between them. These figures also are surrounded by inscribed scrolling streamers.

Height, 32 inches; width, 27 $\frac{3}{4}$ inches.

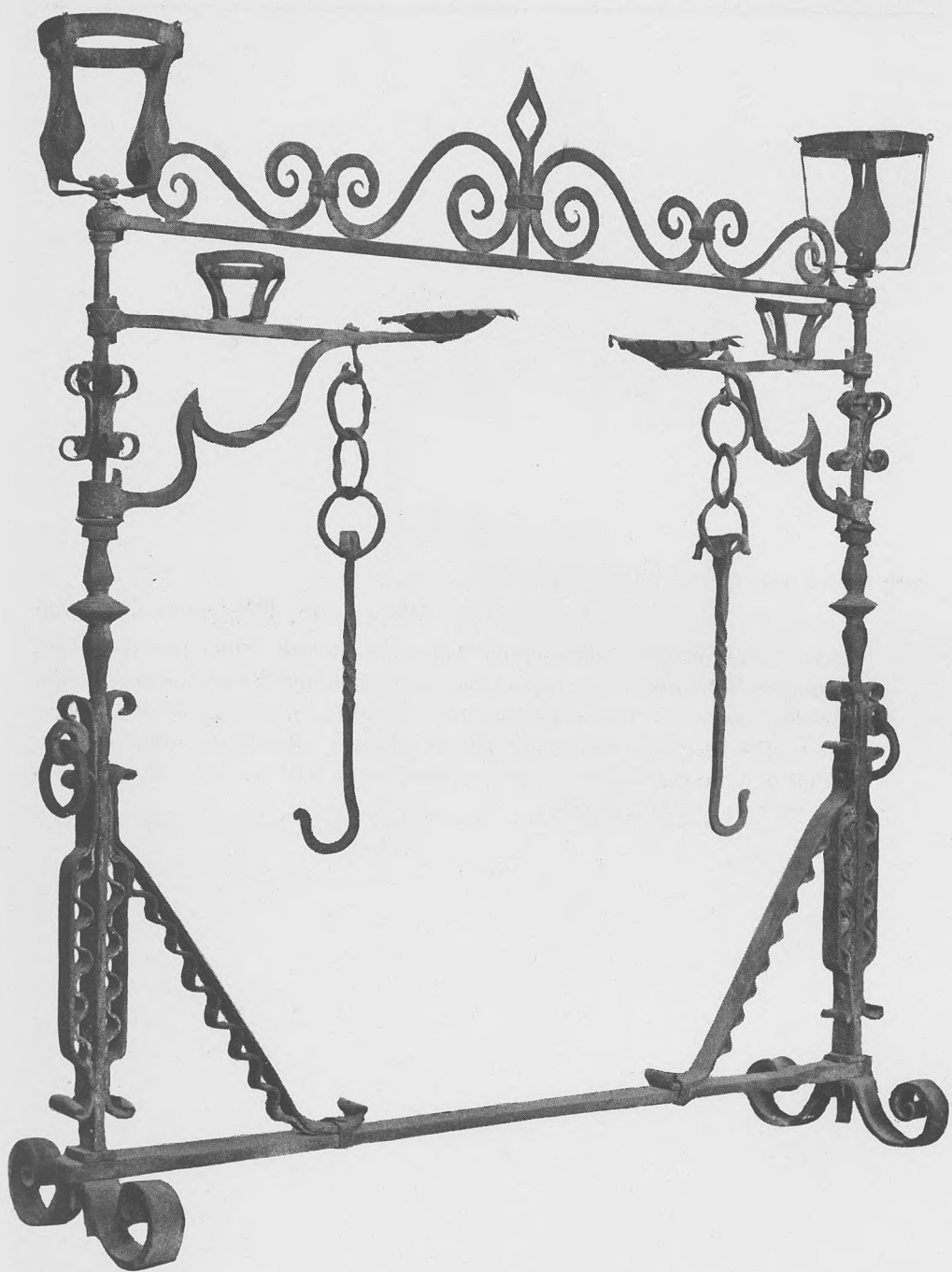
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489—FORGED IRON FIRE GUARD

Florentine, Late Fifteenth Century

Two highly ornate stiles, fashioned with varied ornaments and two large pendent rings, support at the top two flower baskets and a quadrilateral cross-bar with crestings of serpentine scrolls. A lower cross-bar is graced with strap work and scrollings. Below the crestings are swinging arms on the stiles each supporting a basket and a floral spray and carrying a long hook.

Height, 62 inches; width, 61 inches.



No. 489—FORGED IRON FIRE GUARD (*Florentine, Late Fifteenth Century*)

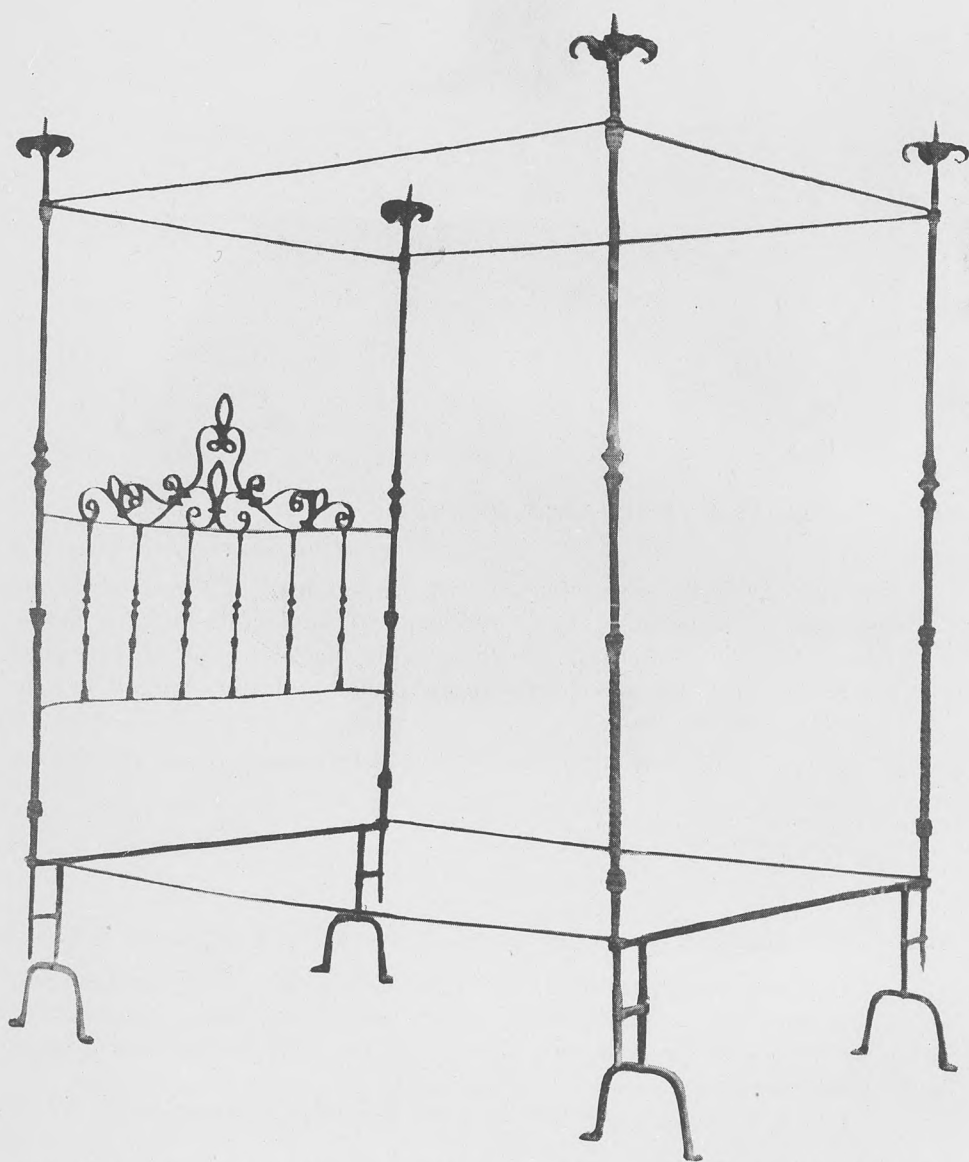
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490—FORGED IRON FOUR-POST BEDSTEAD

Florentine, Sixteenth Century

Rectilinear frame supported on four arched legs. The tall posts are wrought in ornamental form and support quatrefoil lilies as finials. Round stretchers beneath the lilies. The back formed of two plain stretchers, between which extend six slender balusters forged in conformity with the posts.

Height, 8 feet 7 inches; length, 7 feet 5 inches; width, 5 feet 11 inches.



No. 490—FORGED IRON FOUR-POST BEDSTEAD (*Florentine, Sixteenth Century*)

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BRONZES



491—TWO BRONZE CAULDRONS

Persian, Thirteenth Century

Large pear-shape, on three short pointed feet. Four ring handles swinging from animal-mask loops. Flat, expanding rims, sectional, and adorned with floral scrolls in cavo-rilievo. Black and dark grayish-green patina.

Heights, 15½ and 16½ inches; diameters, 18 and 19 inches.

From the De Motte Collection, Paris, 1922.



492—GILDED BRONZE MUSIC REST *French, Fifteenth Century*

Rectilinear, springing from the top of a rectangular arch the channeled molding of which is occupied on both obverse and reverse by garlands of oak leaves in relief. The rest proper is finely engraved with oak branches, scrolled about a figure of Music bearing a lyre and around four pierced medallions of tracery. Reverse also ornamented.

Length, 12 inches.

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493—BRONZE STATUE ON OBLONG BASE

Chinese, Tang

Seated Buddhistic figure of Kuan-yin, seated, with left leg crossed to her right knee and nude infant perched on her left knee. Her robes are finely molded and her bare breast is adorned with a jeweled necklace supporting four pendants. Her features are of fine modelling and she wears the tiara and cowl. Vestiges of ancient polychrome, gilding and soft dark patina.

Height, 42 inches.

494—BRONZE INKSTAND

Dutch, Sixteenth Century

Globular, the cover surmounted by a nude figure bearing a scroll, the body of the inkwell resting on the backs of two nude kneeling men, based on a bronze plinth with chamfered corners bounded by a channeled molding. Soft and brilliant patina.

Height, 12 inches.



495—REPOUSSÉ COPPER FROG BY ANDREA BRIOSCO (RICCIO DA
PADUA) *Paduan, Sixteenth Century*

The head hinged, opening to a capacious receptacle formed of the huge body of the batrachian. Eyes enameled. Surface incised in remarkable representation of the frog's skin and the patina varying from brass hue to copper-brown and black.

Height, 23½ inches.

Note: A similar frog in the Kaiser Friedrich Museum in Berlin is illustrated in Dr. Bode's *Die Italienischen Bronzestatuetten der Renaissance*, figure 48.

From the Spinelli Collection, Florence.

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496—SET OF TWELVE ROMAN BRONZE BUSTS BY PIETRO TACCA
(1577-1650) *Seventeenth Century*

Bust portraits of Roman Emperors on molded incurved pedestals with a reddish gold patina. On cylindrical pedestals, with molded feet and square bases, of red porphyry.

Height of busts, 11 inches.

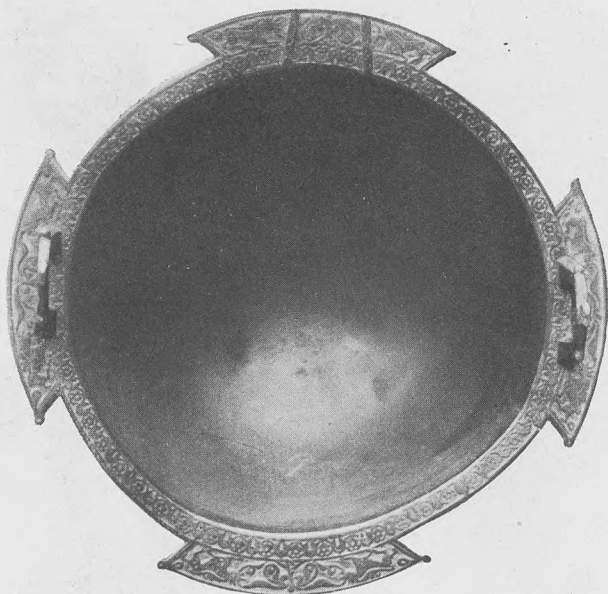
Note: These busts were till 1908 in the library of the Barberini Palace. Maffeo Barberini, who as Pope Urban VIII (1623-1644) strengthened the fortifications of Castle St. Angelo, removed, in order to make cannon, the massive bronze tubular girders from the portico of the Pantheon. It was this that led to the famous epigram of Pasquin: "Quod non fecerunt Barbari, fecerunt Barberini."

From Prince Barberini Collection of Rome.



No. 496—SET OF TWELVE ROMAN BRONZE BUSTS BY PIETRO TACCA

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497—BRONZE DEEP BOWL

Persian, Thirteenth Century

Ovoidal on three short tapering feet; narrow and flat spreading rim adorned with scrolls and having four expanding sections with animal ornamentation. Two upright loop handles. Black patina.

Height, 16 inches; diameter, 23 inches.

From the De Motte Collection, Paris, 1922.

498—BRONZE DEEP BOWL

Persian, Thirteenth Century

Ovoidal on three short pointed feet, with a flat rim springing from below the lip. The rim has an elaborate scroll ornamentation in cavi-rilievo. Two upright loop handles with blossom finials. Brownish-black patina.

Height, 15 inches; diameter, 21½ inches.

From the De Motte Collection, Paris, 1922.



499—PADUAN BRONZE INKSTAND BY BARTOLOMMEO BELLANO

Venetian, 1430-1500

Figure of bearded Satyr on horseback, holding in one hand a spear, in the other a cornucopia. Triangular base, with scrolled rim and voluted console feet.

Height, 6½ inches.

500—BRONZE STATUETTE

Venetian, Sixteenth Century

Standing figure of Mars, on an old alabaster pedestal. Dark olive patina.

Height, 16 inches.

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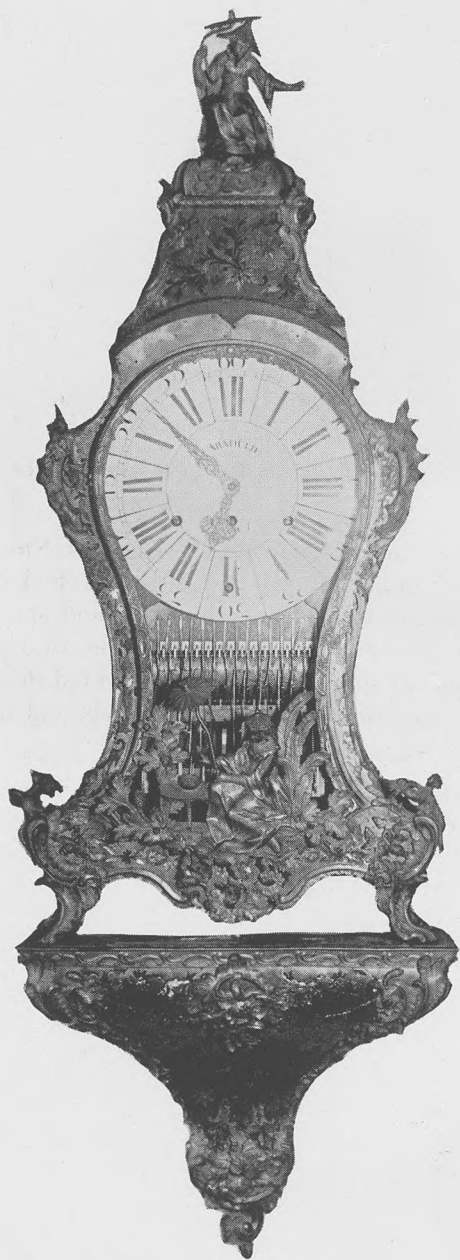
501—BRONZE INLAID MUSICAL CLOCK AND BRACKET

French, Louis XIV Period

Face and works marked Arnould, Horloger à Nancy and case stamped "N.E.," initials of Master ébéniste. Both clock and bracket chiseled with rich ornamentation in acanthus leaf and scroll motives; on flanks of base winged monsters and at centre a female figure seated and holding an umbrella. Top surmounted by a seated male figure. Rich floral decoration incised and filled in with enamels and mother-of-pearl.

Height, complete, 5 feet 9 inches.

Note: A clock similar to this, but not so large, is in the Civic Museum of Turin. This very exceptional example of French craftsmanship was a Royal gift to Marquis Benedetto della Manta.



No. 501—BRONZE INLAID MUSICAL CLOCK AND BRACKET
(*French, Louis XV Period*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



502—BRONZE EQUESTRIAN STATUETTE BY BARTOLOMMEO BELLANO
Venetian, 1430-1500

Representing Marcus Aurelius astride a stallion in spirited posture, poised on a triangular base bordered with chiseled scrolls in relief and supported on three mask feet. Finely modeled and chiseled. Brilliant light brownish patina.

Height, 8 inches.

ITALIAN CAFAGGIOLO, CASTEL DURANTE, CASTELLI AND
URBINO MAJOLICAS



503—LUSTRE GUBBIO DISH *Italian, Early Sixteenth Century*

Shallow and ovoidal, flaring from an oval foot. Modeled with leaves in relief pressed up from beneath; between them small bosses as a part of conventional painted figures. At the centre a mounded medallion with the figure of the infant Saint John in relief. Glazed in pale yellow, pale rose, blues and orange, and beautifully lustred. An important specimen, obviously in the manner of Maestro Giorgino.

Diameter, 7 inches.

From the Fairfax Murray Collection, London.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



506



504



505

504—URBINO MAJOLICA PLATE *Italian, Sixteenth Century*

Orpheus and Cupidon. Shallow oval cavetto and broad flaring marli which has a molded and beveled rim. Decorated in characteristic hues of yellow, orange, green, blue and white with panels of imbrications and panels bearing conventional scroll figures. Within the cavetto an allegorical composition representing the powers of music.

Diameter, 15¾ inches.

505—MAJOLICA ALBERELLO *Urbino, Sixteenth Century*

Cylindrical, with incurvate sides, broad shoulder and underbody, short foot and embryonic neck. Decorated with an angel seated under a tree and the buildings of a city by the sea. Rich in blues, yellows, orange and green. Has an inverted inscription: INLE CONEIDO.

Height, 11½ inches.

506—MAJOLICA ALBERELLO *Castel Durante, Sixteenth Century*

Gently incurvate sides, slightly spreading foot, sloping shoulder and embryonic neck. Brilliant gray-white glaze with light-brown crackle, carrying a decoration of a dog leaping toward a bird among flowers, on a spotted ground, and in an oval medallion the standing figure of a mitred bishop holding a dish of fruit and his crozier.

Height, 12 inches.



507—MAJOLICA VASE BY DIOMEDE DURANTI *Roman, circa 1600*

Unusual size. Ovoidal on a spreading foot, with flaring lip and two dolphin scroll handles. Decorated in rich yellows and blues with subject Christ's Entry to Jerusalem. Our Lord riding an ass followed by several personages on foot, a man in a tree overlooking them, and on the reverse in soft blues with a mythological subject. On foot is a label with Latin quotation from Matthew XXI, verse 5.

Height, 36 inches.

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508—HISPANO-MORESQUE PLAQUE

Fifteenth Century

The entire surface, both superior and inferior, brilliantly glazed, decorated and lusted. On the flaring rim trefoils in relief on a ground of scrolls, the straight sides of the cavetto a real or simulated inscription, and on the bottom of the interior, which has a spirally fluted boss, other formal decoration; all in brilliant lustre on a cream ground.

Diameter, 16 inches.

From the Fairfax Murray Collection, London.



509—URBINO PLAQUE

Italian, Sixteenth Century

HELEN AND PARIS. At left many boats and vessels are seen, drawn up to the shore, on which many personages are seen in conflict; an arched bridge from one of the distant vessels extends to the shore on which classical edifices rise at its crest. In the more immediate foreground the beautiful Helen is being seized by Æneas and drawn into a boat. Just beyond, on the green sward of the shore, Paris is seen, wearing his typical Tyrean shepherd's cap. Decorated in rich colors, the reverse inscribed with a *terzina* of Dante's and the date 1545.

Diameter, 17¼ inches.

Note: The *terzina* reads in effect: "This is the shepherd who lusted after the beautiful Helen of Greece and through whose famous abduction by him the whole world was convulsed."

From the Fairfax Murray Collection, London.

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510—URBINO COUPE

Italian, Sixteenth Century

In the form of a shell, resting on a smaller shell foot, the large shell modeled as a large human head, the open jaws touching the scroll sides of the shell. Exterior brilliantly glazed with a decoration of stripes. In the interior an allegorical river figure, nude, lying against reeds and emptying a jar of water upon the ground.

Diameter, 7½ inches.

From the Fairfax Murray Collection, London.



511—CASTEL DURANTE "AMATORIO" PLATE

Italian, Sixteenth Century

Glazed in a very strongly drawn design, picturing the head and shoulders of a woman observed in back view with head turned over her left shoulder and seen more than in profile. It is drawn in white and a soft green and the background is a brilliant black. On a scroll is the inscription in blue "Evera Bella."

Diameter, 9½ inches.

From the Fairfax Murray Collection, London.

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512—PAIR OF CAFAGGIOLO MAJOLICA ALBERELLI

Tuscan, Fifteenth Century

Cylindrical with lightly spreading foot and sloping shoulder and underbody. Glazed in rich lapis-blue and yellow, with gray, pale violet and green. The principal decoration portrait-busts of a citizen and his daughter, very vivid portrayals of the subjects represented, and at foot bands of Gothic inscriptions.

Height, 7½ inches



513—LARGE CAFAGGIOLO PITCHER *Tuscan, Fifteenth Century*

Ovoid with short neck, pinched spout, and broad, flat loop handle. Principal decoration a large enwreathed medallion on the front, in green, blue and yellow on gray-white ground, enclosing a feline quadruped with three flowers in its claw, the coat-of-arms of the Orso family whose name appears at the top of the shield. The rest of the surface of the pitcher diapered in a liberal floral scroll. (Rare.)

Height, 16 inches.

Note: The Orso family gave three Doges to Venice.

From the Fairfax Murray Collection, London.

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514—TWO DECORATED AND GILDED FAIENCE VASES BY DOCTOR
CARLO ANTONIO GRUE *Castelli, Eighteenth Century*

Ovoidal, having a bell-shaped flaring foot and low dome cover with knob finial. Richly decorated in colors and gilding. The cover and base enriched with classic figures, cupids and mascarons.

(A) Depicting subject, "Moses Striking the Rock"; numerous figures in the foreground of a continuous landscape; reverse with further groups of figures resting.

Height, 24 inches.

514—TWO DECORATED AND GILDED FAIENCE VASES BY DOCTOR
CARLO ANTONIO GRUE *Castelli, Eighteenth Century*

(B) Depicting bucolic scenes; in one, a group of peasant women watering a flock of sheep at a trough near a well, and further personages. On the cover and base are classic figures, cupids and mascarons.

Height, 24 inches.

Note: Dr. Carlo Antonio Grue is recognized as the ablest of all the Castelli painters of faiences.



NO. 514(A)—DECORATED AND GILDED FAIENCE VASE
 "MOSES STRIKING THE ROCK"
 (By Doctor Carlo Antonio Grue)



NO. 514(B)—DECORATED AND GILDED FAIENCE VASE
 "DEPICTING BUCOLIC SCENES"
 (By Doctor Carlo Antonio Grue)

GOTHIC AND RENAISSANCE SCULPTURE



515—STONE BUST OF THE VIRGIN *French, Fifteenth Century*

The Madonna, crowned, and gazing downward. Polychrome, of soft and delicate color and patina.

Height, 15½ inches.

516—POLYCHROME STUCCO STATUETTE BY DESIDERIO DA SETTIGNANO
Florentine, 1428-1464

Standing, nude, figure of the youthful St. John the Baptist with right hand raised in act of benediction. On semi-octagonal and rectangular base. Painted naturalistically.

Height, 23½ inches.

517—TWO POLYCHROME CARVED WALNUT BRACKETS
Venetian, Late Sixteenth Century

Scrolled supports, enriched with winged heads of cherubim.



518—MARBLE PIETÀ BY ANTONIO MANTEGAZZA

Lombardian, circa 1495

A figure of the Virgin Mother seated and supporting the body of the Christ across one knee. The body droops toward the ground and against her left knee, which is considerably retired. She wears an agonized expression. Gray-white and brownish patina. Has tooled leather case.

Height, 15½ inches.

Note: Antonio Mantegazza, master and collaborator of Antonio Amadeo. Many of his works are in Lombardy, and there are some in bas-relief at the Certosa of Pavia. F. Malaguzzi Valeri, in his biography of Antonio Amadeo, Bergamo, 1904, at page 110, speaking of the work of Antonio Mantegazza, notes "the figure (of the Christ) in strange undulation of the torso and the legs, and the general roughness of the technique, the large and deep eyes," and at page 112 notes the "stiff folds of the clothes." At page 113 he speaks of the "roughness of the types, their naturalistic character, the hardy foreshortening of the limbs, their mouths open, apparently wailing"—all of which is noticeable in the work before us.



519—TWO MARBLE STATUETTES BY GIROLAMO CAMPAGNA

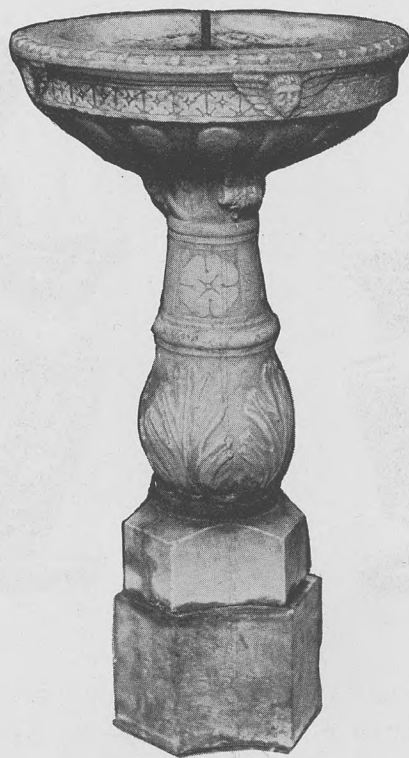
Verona, circa 1565

Individual figures of the Angel of the Annunciation and the Madonna. The angel alighting upon a rock base, the Madonna kneeling at a prie-Dieu. The expression of the figures is wonderfully eloquent, filled with benignity and meekness. On a stand covered with old-red velvet.

Height of figures, respectively, 17 inches and 14 inches; of stand, 22 inches.

Note: Girolamo Campagna was a pupil of Danese Cattaneo of Carrara, and later, after meeting Alessandro Vittoria in Venice, he adopted his style. His masterpiece, a bas-relief, is in the Cappella del Santo at Padua.

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520—MARBLE WATER BASIN

Lombardian, Sixteenth Century

Bulbous columnar standard on a tripartite foot, the foot plain, the lower or bulbous section of the standard carved in relief in leaf forms. Above this a molded ring separating the lower from the upper section, which is carved in low relief with blossoms. Expanding upper section in scroll carving supporting a circular basin carved in relief with gadroons and incised in floral pattern, the pattern interrupted by angel-heads in relief.

Height, 29 inches; diameter, 19½ inches.



521—PAIR OF GLAZED TERRA COTTA POLYCHROME STATUETTES
BY BENEDETTO BUGLIONI *Italian, Seventeenth Century*

In the form of kneeling female figures each bearing upon one knee an oval vase supporting a pricket candlestick. The figures of wonderfully formed expression, and their richly molded gowns in dark red, dark green and a pale yellow. The figures are kneeling on plinths.

Height, 20 inches.

Note: These figures are by Benedetto di Giovanni di Bernardo d'Antonio di Migliore, called Buglioni. He was born in or near Florence in 1459, and died in 1531. He was noted as a sculptor in glazed terra cotta. He was influenced by Antonio Rossellino and was an imitator of the Della Robbias. The figures show characteristics of Buglioni's work and it is interesting to compare them with angels reproduced in Allan Marquand's "Benedetto and Santi Buglioni," pages 20 and 55, and figures 14 and 37.

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522—GOTHIC ALABASTER BAS-RELIEF *English, Fifteenth Century*

God crowned and enthroned holds a crucifix between His knees and sits in blessing over it, Gothic angels arching His head with cornucopias and others at the base of the crucifix, all sculptured in bold relief. Vestiges of polychrome, gilding and dark patina. Wooden frame.

Height, 30 inches; width, 19 inches.



523—CARVED AND POLYCHROME WOOD STATUE, SCHOOL OF JACOPO
DELLA QUERCIA *Tuscan, Late Fifteenth Century*

The Virgin, in gathered robe and mantle, seated in a chair with voluted back and curved legs, with the right hand raised and the left holding, on her lap, an open book. On rectangular base.

Height, 40 inches.

From the Simonetti Collection of Rome, 1916.

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524—PAIR CARVED AND GILDED WOOD CANDLEHOLDERS

Florentine, Fifteenth Century

Kneeling angels on elongated bases, each figure kneeling on one knee and holding on the other the candlestick. Each figure has the head turned to face the other. The faces of remarkably fine expression and the apparel of voluminous and most interesting design. The figures gilded throughout, the bases painted and having gilded moldings.

Height, 18 inches.

525—PAIR CARVED WOOD CANDLEHOLDERS

Florentine, Fifteenth Century

In the form of standing figures of angels, each holding out a tall columnar candlestick. The candlesticks are molded at the top and richly carved at the bottom. The figures, of fine carving, turn their faces slightly toward each other. The gowns are finely draped in vertical folds, the loose waist enlarging slightly at the hips. Figures and candlesticks gilded.

Height, 20½ inches.



526—PISAN CARVED AND POLYCHROME WOOD STATUE

Tuscan, Early Fourteenth Century

Full-length figure of the Virgin, crowned and in a red robe and blue mantle, seated with the Child Christ. His lower limbs wrapped in a fold of her mantle, seated on her right knee. In her left hand she holds the lower stem of a palm branch.

Height, 41 inches.

Note: A rare and most interesting example of primitive sculpture.

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527—GOTHIC WOOD MADONNA AND CHILD

Flemish, Late Fifteenth Century

Seated figure of the Madonna with the Child on her knee, His hand resting on a symbol of the world held in the right hand of the Mother. Carved in fruitwood, which shows a rich and fine orange-brown patina.

Height, 31 inches.

From Count Tonini Collection, Merano.



528—POLYCHROME SCULPTURED WOOD BAS-RELIEF AND SHRINE

Venetian, Fifteenth Century

Within a traceried and canopied oblong niche is seated St. Peter, contemplating the missal which he holds on his lap with his left hand. The shrine is supported on a bracket columned at the ends and painted with the "Vision of St. Veronica's Veil," held by two facing angels. Enriched with blues and other primal colors, enhanced with much gilding.

Total height, 50 inches; width, 27½ inches.

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529—CARVED WOOD STATUETTE

French, Fifteenth Century

Saint Barbara. Standing figure, in flowing robes, leaning against a crenellated tower, the open scriptures in her hands, her long curling hair flowing over her shoulders. Partly polychromed, the remnants in tones of soft color.

Height, 21½ inches.

530—WHITE MARBLE PEDESTAL

Tuscan, Fifteenth Century

Saint Barbara. Standing figure, in flowing robes, leaning against a crenellated tower, the open scriptures in her hands, her long curling hair flowing over her shoulders. Partly polychromed, the remnants in tones of soft color.

Height, 59½ inches.



531—CARVED AND POLYCHROME WOOD FIGURE

Flemish, Fifteenth Century

Full-length standing figure of St. Florian shown as knight in a suit of plate armor with gorget of chain mail, lapelled cap, red cloak and curling bushy hair. In one hand he holds the pail from which water issues in token of his miraculous extinguishment of a conflagration, while at his feet is a square campanile. On shaped base.

Height, 27 inches.

From the Galliegos Collection, Rome, 1915.

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532—PAIR CARVED WOOD STATUETTES

Flemish, Fifteenth Century

Half-figures; portraits of a male and female; the man clasping a chalice to his breast, the woman with arms crossed at her waist and wearing a crown. His robes hang in loose, finely carved folds; her gown cut low and close-fitting, with puff sleeves. Polychrome and gilded.

Height, 11½ inches.

From the Fairfax Murray Collection, London.

ITALIAN, FRENCH AND SPANISH FURNITURE

533—WALNUT RENAISSANCE WALL BENCH

Tuscan, Sixteenth Century

Oblong, with two solid legs scrolled; single plain stretcher. Molded seat over an incised molding. Balustered back with scrolled splats, the splats numbering seven, with two half splats at the corners adjoining the scrolled stiles. Straight top-rail molded, and plain frieze. Loose cushion of red velvet.

Length, 48 inches.



534—CARVED WALNUT LECTERN *Florentine, Sixteenth Century*

Three spirally turned legs, one swinging on a pivot at centre, with quadrilateral central sections carved in low relief with floral pendants. Leather bookrest between wooden stretchers carved with floral scrolls in bold relief.

Height, 5 feet.

535—WALNUT EXTENSION TABLE *French, Henri IV Period*

Oblong with square corners; under the corners turned drops; on seven legs, round columns resting on an underbrace molded and having seven knob feet.

Length, 4 feet 2½ inches; in extension, 7 feet 11 inches.

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536—CARVED WALNUT CUPBOARD

North Italian, Sixteenth Century

Upright oblong on bracket feet. Top lifts, revealing compartment, one door and one lower drawer. All parts of front carved with scrolls and pendants in relief.

Height, 39 inches; width, 25 inches.



537—CARVED WALNUT CABINET

Italian Renaissance

Rectilinear, with dentil-enriched and molded top. Richly carved frieze, with birds, fruits, leaves and central demi-figure; fitted with two drawers and enclosing door beneath, finely carved with a *chimère* amid scrollings. At the sides of the door are panels enriched with scrolled cartouches. Face of lower drawer with medallions and half-medallions. On bracket feet. Rich patina.

Height, 39½ inches; width, 26 inches.

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538—CARVED OAK CHOIR STALL *French, Fifteenth Century*

Top shows a channeled molding supported by short Gothic columns which rest on the seat-arms, which are channeled and carved as round arches; on their tops before the short columns these are carved as leaves and scrolls. Two Miserere seats carved with cartouches in heavy relief.

Height, 43 inches; length, 55 inches.

539—WALNUT CABINET *Umbrian, Sixteenth Century*

Rectilinear, with molded top and profusely carved cornice and base, fitted with two enclosing doors and one drawer having bronze handles. Supported on claw feet.

Height, 37 inches; width, 31 inches.



540—GOTHIC CARVED OAK CUPBOARD

Northern French, Late Fifteenth Century

Rectilinear with molded cornice, and straight feet continuous with the stiles. Three doors and two drawers, the fronts of these and adjacent panels carved in relief with Gothic motives of tracery and rosettes, flowers and fruit. Wrought iron bolts and locks with pierced plates. Ends paneled vertically and horizontally with carefully carved fluting.

Height, 5 feet 6 inches; length, 4 feet 8 inches.

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- 541—LACQUERED CONSOLE CABINET *Venetian, Eighteenth Century*
Semicircular, on four short round tapering legs with turned rings and knob feet and carved with a ring of bosses. Three front drawers, two side compartments with doors, all with plate and drop-ring handles. Lacquered in black with gold ornamentation in relief in floral scrolls and festoons. Three carved medallion heads in relief. Top in imitation of gray marble.

Height, 34 inches; diameter, 48 inches.

- 542—MAHOGANY *POUDREUSE* *English, Eighteenth Century*
Oblong lift and sliding top, with mirror and rounded corners, the edge grooved. Three drawers, and in the interior six compartments. Carved legs tapering and exhibiting knob and floral designs and a spiral scroll, drawers with silver knob handles and silver knob feet and silver key

Length, 44½ inches.



543—ROSEWOOD AND MARQUETERIE KNEE-HOLE WRITING DESK
Venetian, Louis Seize Period

Two sets. On tapering spade foot supports, saltire-wise arched stretchers. The front is bowed and fitted with six side drawers, one center drawer and one recess knee-hole door. The front and returns are covered with a marqueterie geometrical pattern of burl walnut; the molded and shaped top bears a handsome marqueterie motif of a king under a canopy, figures, banners and the flag of the canopy laid in ivory while the king's crown is inlaid in mother-of-pearl. Leaf scrolls in exotic woods.

544—WALNUT CREDENZA *Tuscan, Sixteenth Century*

One drawer, two doors, with original bronze knob handles. On claw feet. Plain top, molded, with an incised cornice and richly carved frieze. Top supported at the corners by round columns, within which are broad pilasters carved with shields, grooved and reeded. Doors surrounded by ring and bead moldings and base gadrooned.

Height, 40 inches; length, 43 inches.

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545—TWO CARVED WALNUT TREASURY DOORS

Ligurian, Late Sixteenth Century

Dentil-molded cornice, with finely scrolled pediment. Arched enclosing door enriched with very beautiful incuse rosetted leaf scrollings; bracketed pilasters, with winged heads of cherubim and drops of fruit. Scrolled apron, centred with a further cherub's head.

546—CARVED WALNUT CABINET

Tuscan, Sixteenth Century

Rectangular upper portion, containing fourteen drawers, seven of which are visible from the front, the others behind three doors which are carved with arches and numerous figures. Lower portion oblong, with dentil-molded top, bracket frieze and cartouched pilasters enriched with guilloche horizontal and vertical bandings. Fitted with two drawers, trimmed with bronze swinging handles and two paneled doors beneath, having handles as bronze busts within ringed medallions. A central parting pilaster, adorned in bold relief with a head supported on serpentine scrolls above a cartouche. Enriched molded base, supported on claw feet. Very rich patina on all surfaces.

Height, 61 inches; width, 36 inches.



547—CARVED WALNUT CABINET *Venetian, Sixteenth Century*

Flat top, molded, covering a deep oblong section supported on four vase and leaf legs resting on a molded base; back of lower section solid. Front of upper section carved at each end with mascarons, and between them a door carved in relief with scrolls and inlaid with an oval medallion of root walnut.

Height, 3 feet 2 inches; length, 3 feet 5 inches.

548—CARVED WALNUT CABINET *Umbrian, Sixteenth Century*

Upper section rectilinear, having pediment of a cresting oval cartouche carved in relief. Cornice with floral shell pattern and three secret drawers. Paneled ends and fall front; rich patina. The drop-front reveals fourteen drawers adorned with floral motives and cartouches and an elaborate architectural device at the center covering two drawers. Lower section, a cupboard with door and drawer, the drawer carved with two angels' heads in high relief, the door with a sinuous floral molding incised, and the stiles with floral festoons; claw feet.

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549—CARVED WALNUT CASSONE *Umbrian, Sixteenth Century*

Plain lid swinging on long strap hinges; two forged iron bail handles at ends; lion claw front feet. A rare piece, the entire front boldly carved in relief and exhibiting a rich and fine patina. At the centre a horizontal panel molded in rounded-oblong form, depicting the Expulsion from Paradise, with the quaintly primitive conception of the angel emerging from the open door of a building and driving the First Parents ahead, clothed only in leaves. Adam is in the lead with hands up, and Eve turns to regard the angel. At either side are caryatids, and supporting male half-figures amid grapevines in bearing and scrolls.

Length, 62 inches.

550—CARVED AND GILDED MANTEL MIRROR

French, Louis XVI Period

Rectilinear, in walnut painted in dark hue, and carved in relief with two moldings, both of which are gilded. The first, bounding the mirror proper, is a bead molding. The second, broader, molding is carved in leaf and blossom form, interrupted by four medallion heads. Above is carved an open-work cresting of ribbon scroll.

Height, 42 inches; width, 42 inches.

551—CARVED WALNUT CABINET *Umbrian, Sixteenth Century*

Paneled centre door with carved head as handle. Carved slightly tapering pilasters topped by Amorini. One drawer and bracket feet.



552—GOTHIC CARVED OAK CUPBOARD

Northern Italian or Southern French, Fifteenth Century

Rectangular, with two upper and two lower enclosing doors incusely carved with irregularly placed varied stellate medallions, one with sacred monogram. The stiles and pilasters enriched with sunk moldings.

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553—GOTHIC CASSONE, PARTLY GILDED

South of France, Fifteenth Century

Polychromed, carved and gilded with leaves, fleurs-de-lis and symbols (In Hoc Signo Vinces) in the name of the cross, the motto used by the Crusaders. Supported by claw feet.

554—VERNIS MARTIN MUSIC RACK

By Thomas Schädle, Alsatian; Eighteenth Century

Oblong back of yellow silk, sustaining two shelves very curiously rolled over in front and finished in serpentine form. Supported on short balustered legs; the roll-over fronts very interestingly decorated with romantic landscapes and classic figures; the lower one adorned with two medallioned heads of musicians. Signed on the rock above, "Thomas Schädle."

Height, 39½ inches; length, 40½ inches.

555—PAIR RENAISSANCE BLUE VELVET ARMCHAIRS

Tuscan, Sixteenth Century

Flat scrolling arms, turned armposts and quadrilateral legs, stiles and underbraces. In front a stretcher variously carved with angles and scrolls. Stile-tops carved in leaf pattern and gilded. Seat and back upholstered in blue velvet.



556—FOUR WALNUT NEEDLEWORK ARMCHAIRS

Tuscan, Sixteenth Century

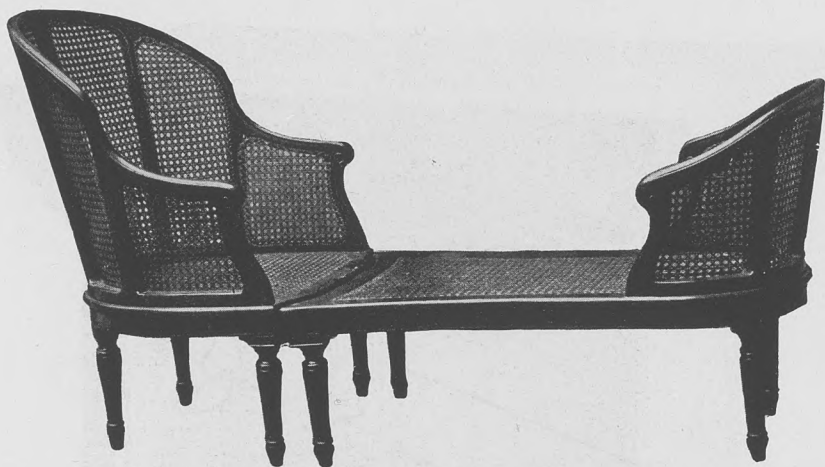
Angular frames, with lyre-shaped front rail, finely carved acanthus finials, back and seat covered in silk needlepoint and studded with round nails. Original upholstery.

557—PAIR BLUE VELVET UPHOLSTERED WALNUT ARMCHAIRS

Italian, Late Renaissance

Arms and armposts, legs, stiles and stretchers all spirally twisted; hand-grips scrolled and grooved; feet square. Large seat and open back upholstered in blue velvet with a brilliant sheen.

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558—CHAISE-LONGUE EN DEUX PIÈCES

French, Louis XVI Period

Separates into a large armchair and a short couch having a winged "back" at one end. Original cane. Walnut frame, molded, arms scrolled, legs grooved in niches and tapering to knob feet.

Length (complete), 6 feet.

559—RENAISSANCE INCRUSTED WALNUT TABLE

Florentine, Sixteenth Century

On spreading angular supports connected with the top by four wrought iron braces. The supports and the top are inlaid with a great variety of imaginative motifs of engraved ivory and mother-of-pearl such as ducal arms, flower vases with rising and spreading arabesques, sphinxes, birds, deer and hounds.

Note: An exceptionally fine example of the early art of inlay of the sixteenth century from the celebrated Ainard Collection of Paris, signed on the under side by the maker, C. C. C.

560—THREE SQUARE STOOLS UPHOLSTERED IN GREEN-BLUE VELVET

Tuscan, Late Renaissance

Knob and ring turned legs and underbraces, and knob feet.



561—INLAID AND CARVED OAK AND WALNUT TABLE-CABINET
Tuscan, Early Sixteenth Century

Oblong top, inlaid with banding of beech. Supported on a paneled cabinet and most unusual bracketed and scrolled ends, lavishly enriched with medallions, cartouches and all-over imbrications. The cabinet is fitted in front with two upper and two lower drawers, and at one end with a deep long drawer. The drawers trimmed with original wood knobs. Fine rich deep nut-brown patina.

Length, 35½ inches.

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562—THREE NEEDLEPOINT ARMCHAIRS

Venetian, Eighteenth Century

Carved wood frame of conventional scrolling outline, painted a bluish-gray, with moldings and floral relief details gilded. Back, seat and sections of the arms upholstered in checkered needlepoint, in gray-blue and dark blue on a soft yellow ground.

563—NEEDLEPOINT SETTEE AND TWO ARMCHAIRS

French, Louis XIV Period

Rectilinear outlines; seats and backs upholstered in needlepoint of conventional designs worked in red and brownish-yellow on a dark brown ground.



564—TWO TAPESTRY ARMCHAIRS *Italian, Louis XIV Period*

Backs paneled in Flemish tapestry with landscapes in one of which a large bird stands proudly in the foreground; in the other a middle-aged couple embrace. Seats in verdure. Walnut frames with scrolled arms, legs and stretchers, bearing formal relief carving.

565—CARVED WALNUT NEEDLEPOINT ARMCHAIR

French, Sixteenth Century

Quadrilateral seat, solid; turned stiles and legs, armposts, arms and stretchers; scrolled apron. At the crossing of the X-underbrace a turned vase finial. Back grooved horizontally and has a scrolled cresting, and is upholstered with a panel of needlepoint worked in floral designs in dark colors.

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566—NEEDLEPOINT SETTEE

French, Louis XIV Period

Scrolled top and wing arms, richly upholstered in gros-point of formal design, including squares and flowers, in dark and neutral colors. Turned legs and quadrilateral stretchers lightly molded.

Length, 6 feet 5 inches.

567—SET OF SIX NEEDLEWORK SIDE CHAIRS

French, Seventeenth Century

Quadrilateral seats and backs, upholstered in gros-point and petit-point of dark coloring and enclosing panels containing animals and birds. Turned walnut frames.



568—TWO ROYAL AUBUSSON TAPESTRY MARQUISES

French, Louis XIV Period

Walnut frames carved in relief with garlands, on the scrolled skirt and the scrolling legs and arms; a pure type. Back, arms and an overstuffed cushion-seat covered with *Aubusson-royale* tapestry of the period, its decoration resplendent flowers and abundance of fruit, with birds in pairs.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



569—TWO ROYAL AUBUSSON TAPESTRY ARMCHAIRS

Louis XIV Period

Serpentined oblong back and seat covered in fine Flemish tap-scrrolled arms. On paneled tapering legs. The frame apparently of a later period.

570—MARQUETERIE TABLE

French, Louis XVI Period

Oblong with one drawer, and straight tapering legs grooved and reeded, with bulbous knees carved in leaf design and festooned with pearls. Top elaborately inlaid with a lattice enclosing a chessboard, and the skirt with rosettes.

Length, 28 inches; width, 20 inches.

571—PAIR VELVET UPHOLSTERED WALNUT ARMCHAIRS

Italian, Late Renaissance

Arms, armposts, front legs and stretchers turned in vase, knob and ring form, back legs shaped and the continuous stiles quadrilateral. Upholstered in green velvet embossed in scrolls and conventional designs.



572—AUBUSSON TAPESTRY THREE-FOLD SCREEN

French, Eighteenth Century

Three slender panels, each outlined by a narrow border, and each bearing a formal decoration of conventional devices. On the central panel the decoration supports a bird with spread wings, on the side panels trophies occupy the crown. Carved oak frame, with characteristic motives in relief.

Height, 48½ inches.

573—CARVED AND GILDED NEEDLEWORK SCREEN

Louis XIV Period

Oblong molded panel; surrounded by arabesque scrollings; mask pediment; on leaf scrolled feet. Panel of gros- and petit-point depicting "Theseus and the Minotaur"; surrounded by floral scrollings in pastel colors on black grounds.

Height, 52 inches; width, 35 inches.

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574—CARVED WALNUT ARMCHAIR *Venetian, Seventeenth Century*

Arms and arm posts elaborately scrolled, solid back and all sides of frame solid to a molded base. Back of architectural form with a broken arched top supporting a shell cresting. Top carved in relief with C-scrolls and scrolling leaves and flowers, and in bolder relief with a semi-nude figure. Frame carved with medallions and scrolls, and the chamfered corners with floral pendants. Cushioned in contemporaneous red velvet.

575—WALNUT MONASTERY CHAIR

Tuscan, Early Sixteenth Century

Formed of two sets of seven square standards, with carved fronts, crossing and pivoted at the intersection so as to fold. Folding seat and shaped back rail, carved with rayed medallions and crosses.



576—BRUSSELS TAPESTRY FOUR-FOLD SCREEN

Flemish, Louis XIV Period

A beautiful production in tapestry and French in the designs. In each panel a basket of flowers stands at the bottom, tulips, peonies, roses, iris, in commingled profusion, and above parrots perch on branches, parrots crimson and green, gold and blue, squawking and looking wise. Over all and beneath an upper molding are cherubs, two bearing other parrots and all of them with floating draperies.

Height, 6 feet 5 inches; panel width, 19 inches.

577—AUBUSSON TAPESTRY THREE-FOLD SCREEN

French, Louis XIV Period

Each panel woven with an ornate jar standing on a column, containing tulips, lilies, peonies and other flowers, in delicate colors on brown grounds.

Height, 5 feet 11 inches; panel width, 21 inches.

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578—WALNUT SGABELLO *Northern Italian, Fifteenth Century*

Shield-shaped seat with front corners chamfered; spreading legs; seat incised and carved in relief with a floral medallion. Vase-shaped back richly carved in relief with floral forms, garlands and pearls, and incised with the initials Z T. Dark patina.

Note: Three similar examples of this Sgabello, and following, are in the Bargatti-Valsecchi Museum of Milan. Illustrated in Frida Schottmüller's book, page 168. (Itala Ars, Turin, 1921.)

579—WALNUT BABY-CHAIR *Florentine, Sixteenth Century*

Square, with solid paneled sides, curving arms and scrolled armposts, the stiles topped by leaf carvings and the arched top rail inlaid and supported on four small balusters. Seat and back upholstered in needle-point.

580—WALNUT SGABELLO *Northern Italian, Fifteenth Century*

Shaped seat with front corners chamfered, the centre hollowed and incised with a circle; spreading legs. Urn-shape back, carved in relief with floral festoons and formal borders. Soft dark patina. (Rare.)



581—BEECHWOOD MONASTERY CHAIR

Florentine, Early Sixteenth Century

Back and legs of seven curved staves, pivoted so as to close; shaped head rail incised with circular medallions and square base rails.

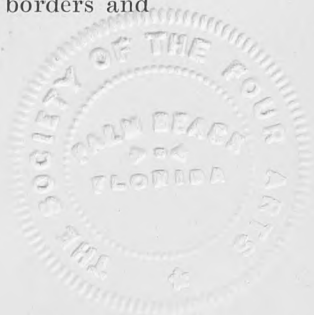
582—GOTHIC BEECHWOOD MONASTERY CHAIR

Florentine, Early Sixteenth Century

Composed of seven staves, carved back, headed by shaped rail with Gothic tracery and a carved centre rose.

583—"FRATINA" CHILD'S CHAIR *Italian, Late Fifteenth Century*

Beechwood; formed of six slats, folding, and the inter-spaces in the seat filled in with short slats. Scrolled top rail with incised borders and incised concentric medallions of serrate design. (Rare.)



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584—WALNUT SGABELLO *Northern Italian, Fifteenth Century*

Shaped seat, incised with a border of primitive chevrons tipped with pearls; spreading legs. Pierced back of leaf-scroll outline, incised with scrolling stems of smaller leaves and with a primitively designed medallion. Patina of a soft nut-shell surface quality. (Rare.)

585—WALNUT SGABELLO *Northern Italian, Fifteenth Century*

Shaped seat with scrolled corners; spreading legs; short back. Seat boldly incised with medallions of various design and a *perlé* border, and the back similarly treated. (Rare.)

586—WALNUT SGABELLO *Northern Italian, Fifteenth Century*

Circular seat, carved with circles and a festooned border; spreading legs. Back outlined with sinuous scrolls, carved in relief, and within them branches of flowers, blossoms and pearls. Dark patina. (Rare.)

587—WALNUT SGABELLO *Northern Italian, Fifteenth Century*

Scrolled seat, smooth, the front corners rounded; spreading legs. Back outlined in floral forms and carved in relief with conventional designs. At base of back an oblong enclosing the initials L C inlaid in a lighter wood. Varied patina. (Rare.)





588—SET OF SIX SILK EMBROIDERY UPHOLSTERED WALNUT ARM-
CHAIRS *Italian, Late Renaissance*

Square frames with quadrilateral legs and stiles, turned armposts and scrolling arms; scrolled underbraces; front stretcher carved in relief with scrolls enclosing a cartouche. Seat and back upholstered in golden-yellow silk embroidered in many colors with birds, masks and flowers.

589—WALNUT SGABELLO *Northern Italian, Fifteenth Century*

Seat finished with scrolls at the back, the front corners broadly chamfered, the outer edge bordered with U-shaped grooves; its top incised with a festooned molding. Spreading legs with frontal crossbrace. Back of scrolled outline, indented at either side with C-scrolls, and finely carved in leaf, tree and vase motives, the top rail supporting a circular cresting carved in stellate design. Incised with four letters, B R M F. Rich patina. (Rare.)

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590—SET OF SIX UPHOLSTERED WALNUT SIDE CHAIRS

Italian, Late Renaissance

Legs and stretchers turned, the front stretcher carrying at its centre an animal mask and the front legs carved with claw feet; back stiles square. Seat and back upholstered in ruby velvet embroidery on golden-yellow silk, the patterns broad scrolls and conventional designs.

591—WALNUT SGABELLO

Northern Italian, Fifteenth Century

Seat with trefoil back and chamfered front corners, the rounding edge molded, the centre incised with a circular band of primitive chisel-gougings. Spreading legs, molded and similarly gouged, and frontal cross-brace. Back shaped in C and other scrolls and carved with tree forms in full relief and with a pointed arch. Across the centre a band incised with initials and date. Fine patina. (Rare.)



592—FLORENTINE WALNUT TABLE *Tuscan, Sixteenth Century*

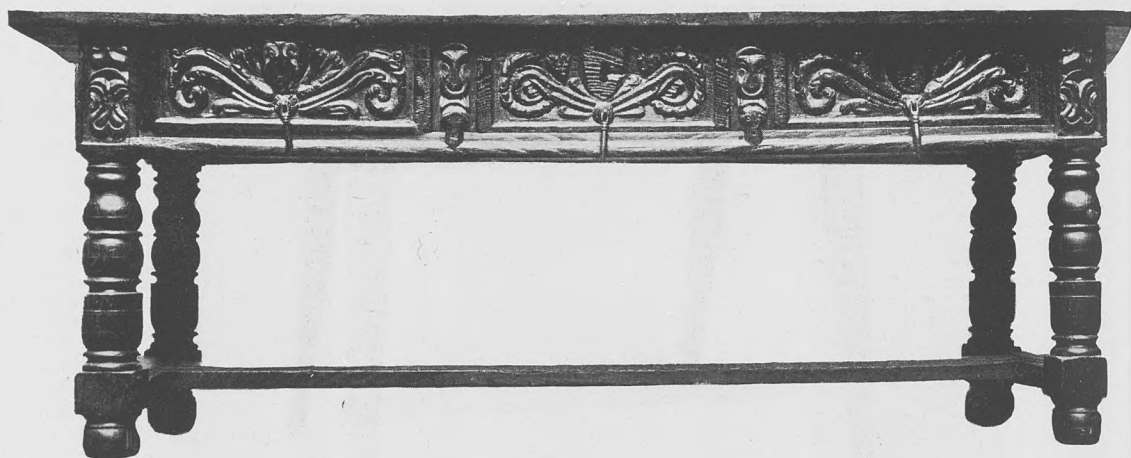
Oblong molded top and frieze. Supported on slightly flaring sunk paneled ends, having very unusual scrollings toward base; valanced cross feet and high placed central stretcher.

593—NEEDLEPOINT ARMCHAIR *French, Louis XIII Period*

The tall back and the square seat upholstered in gros-point worked in highly conventional floral and geometrical designs, in light colors on a dark brown ground. Walnut frame, the arms scrolled, the armposts and stretchers in vase and knob turning.

594—THREE LOUIS QUINZE NEEDLEWORK SIDE CHAIRS
 Venetian, Eighteenth Century

Cabriole frame, leaf curved at the knees. Enameled cream with carving gilded. Backs and seats upholstered in contemporary needlework. The backs with figure subjects from the Italian comedy. The seats with heraldic animals in reserves framed by arabesque borders in colors on a black ground.



595—CARVED OAK REFECTORY TABLE *Spanish, Sixteenth Century*

Plain top, the skirt carved on all faces; legs of vase and ring turning with knob feet, and plain molded stretchers. Three deep drawers with wrought iron drop handles, the fronts carved in deep relief with acanthus scrolls; between them cartouche pilasters.

Length, 7 feet 8 inches; width, 27 inches.

596—TAPESTRY AND CARVED WALNUT SETTEE

French, Louis XIV Period

Rectilinear with scrolling top and straight arms, the back, arms and seat upholstered in Flemish verdure tapestry. Armposts, legs and stretchers all scrolled, the armposts and legs carved in relief.

597—WALNUT COIN TABLE *Tuscan, Early Sixteenth Century*

Oblong with plain top, the sides and ends carrying moldings. Top pierced with two slots for dropping coins. On two solid scroll legs.

Height, 28 inches; width, 27 inches.

598—TWO WALNUT CONSOLE TABLES

Italian, Seventeenth Century

Corners broadly chamfered, the top bordered with concave and convex moldings. Top inlaid all around with two strip borders. Legs and stretchers outlined with scrolls. Light patina. The two can be combined as one octagonal table.

Length, 38½ inches.



599—CARVED BEECH TABLE *North Italian, Sixteenth Century*

Molded oblong top; with drawer and spreading tapering square legs, enriched with archaic rustications and scrollings.

Note: This interesting and unusual table recalls the carving of many of the Savonarola chairs.

600—CARVED WALNUT SGABELLO *Italian, Sixteenth Century*

Octagonal seat heavily molded; lyre legs, scrolled and carved in relief with cartouche and deep scrolls. Back of lyre shape, with relief carvings of rosettes, rings, cartouche, and a mask within a cresting scrolled in crown effect. Light patina.

601—GATE-LEG CIRCULAR OAK TABLE *French, Henri II Period*

Top plain, with a dark patina; turned legs and knob feet; plain stretchers.

Diameter, 33 inches.

602—PAIR FLEMISH RENAISSANCE CARVED WALNUT CHAIRS
Sixteenth Century

Square seat and upper back upholstered in Flemish Renaissance tapestry, displaying fruit motives in soft hues of rose, green and gold. Stile tops carved in leaf motive, armposts as sphinxes; arms flat. Legs turned, and front stretcher pierced and carved with two large rosettes.

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603—RENAISSANCE TAPESTRY WALNUT STATE CHAIR

Tuscan, Early Seventeenth Century

Flaring arched back and seat, covered in rare sixteenth century Flemish tapestry displaying beautiful blossoming growing flowers. Finely voluted open arms. Supported on well stretchered balustered legs.

604—GROS-POINT AND WALNUT ARMCHAIR

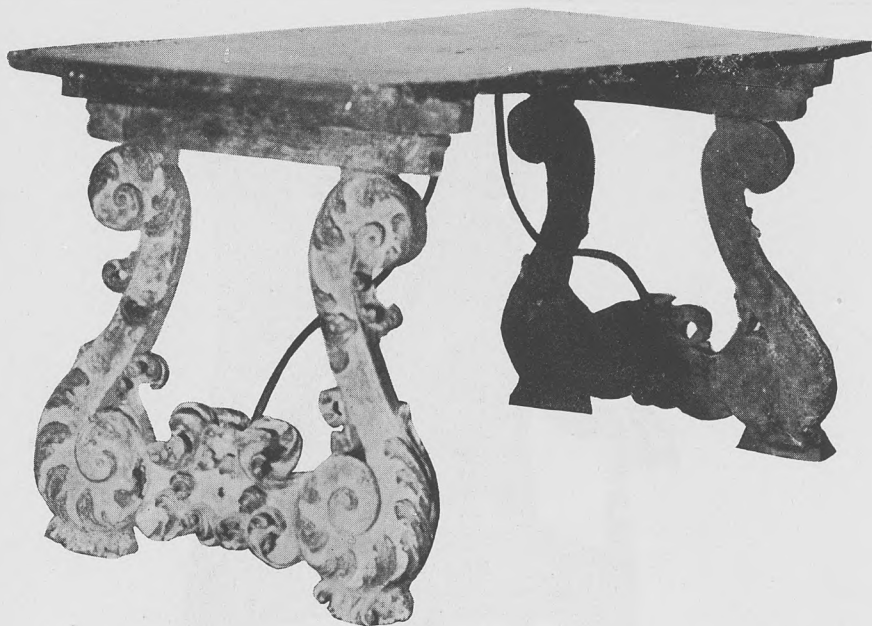
Italian, Late Renaissance

Large seat and tall back upholstered in gros-point with a white and green lattice ground and bearing polyfoil panels outlined in red and decorated in floral design.

605—PAIR TAPESTRIED ARMCHAIRS

Flemish, Renaissance

Rectilinear seats and backs upholstered in Flemish tapestry of the Renaissance, the backs panels of musical figures, the seats picturing leaves and foliage. Frames of carved walnut.



606—CARVED WALNUT TRESTLE TABLE

Venetian, Late Renaissance

On lyre-shaped bracket, acanthus carved and voluted, centring upon scrolled cartouche devised to fold on hinges, wrought-iron scrolled under framing. Traces of original gold enrichments. This sumptuous example of the luxuriant Renaissance taste presents itself with the romantic charm of the wear of generations.

Width, 28 inches; length, 5 feet; height, 31 inches.

From the Simonetti Collection, Rome, 1916.

607—PAIR NEEDLEPOINT ARMCHAIRS *French, Louis XIV Period*

Mounded seats and highly stuffed backs, covered with gros-point picturing flowers and fruits highly conventionalized and executed in deep tones. Walnut frames, the arms scrolled and grooved and showing leaf motives, the armposts and legs turned knobs and octagonal vase designs.

608—PAIR AUBUSSON TAPESTRY ARMCHAIRS

French, Sixteenth Century

Quadrilateral seats and backs, upholstered in Aubusson tapestry picturing roses and lilies, lilies of the valley and other flowers, in light tones on a dark blue ground. Knob-turned arms and armposts, front legs and stretchers.

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FOURTH SESSION

FRIDAY AFTERNOON, APRIL 25, 1924

IN THE ASSEMBLY HALL

OF THE

AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 609 to 793, inclusive

GOTHIC AND RENAISSANCE VELVET EMBROIDERIES, NEEDLEWORK, TEXTILES

609—SHEEPSKIN FOLDING POCKET *English, Sixteenth Century*

Four interior compartments embroidered in silks and gold with the Annunciation, the Birth of Christ, the Adoration of the Magi and the Flight into Egypt.

From the Georges Seligmann Collection, Paris.

610—TWO EMBROIDERED SILK CAPS *English, Sixteenth Century*

Embroidered in gold and silver with heraldic designs, conventional flowers and figures on one, and on the other a number of human figures and floral devices.

From the Georges Seligmann Collection, Paris.

611—EMBROIDERED PANEL, FRAMED *Italian, Fifteenth Century*

In a double niche spanned by Gothic arches, half-lengths of two holy figures, in gold embroidery and greenish silks on light and dark silk grounds.

Height, 7½ inches; length, 13½ inches.

From the Georges Seligmann Collection, Paris.

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612—EMBROIDERED CHAPERON *French, Fifteenth Century*

Picturing the martyrdom of a bishop who, chained nude to a bench before a king, is having his eyes destroyed with an auger. Framed.

Height, 19 inches; width, 17 inches.

From the Georges Seligmann Collection, Paris.

613—TWO EMBROIDERED CUSHIONS *English, Sixteenth Century*

Embroidered in relief with animals, birds and flowers in many colors.

Length, 23 inches; width, 16 inches.

From the Georges Seligmann Collection, Paris.

614—EMBROIDERED CUSHION *English, Sixteenth Century*

Embroidered in threads of old golden hue on white with medallion and intricate scrollings.

From the Georges Seligmann Collection, Paris.

615—EMBROIDERED CUSHION *English, Seventeenth Century*

On both surfaces figures, grotesque birds and scrollings of flowers in rich colors on a white ground.

Length, 25 inches; width, 17 inches.

From the Georges Seligmann Collection, Paris.

616—EMBROIDERED CUSHION *English, Sixteenth Century*

Linen, embroidered in brilliant silks in a lattice of geometrical designs. Obverse and reverse alike.

Length, 23 inches; width, 18 inches.

From the Georges Seligmann Collection, Paris.

617—TWO CAPS AND THREE STOMACHERS

English, Sixteenth Century

Embroidered in black with floral scroll designs on white linen; one cap enriched with gold and silver.

From the Georges Seligmann Collection, Paris.

618—EMBROIDERED CAP

English, Sixteenth Century

Linen, embroidered with colored silks and gold thread in a design of rich floral scrolls.

From the Georges Seligmann Collection, Paris.

619—EMBROIDERY IN SILKS, GOLD, AND SILVER ON LINEN

Jewish-English, Seventeenth Century

An elaborate, if primitive, picture of the Creation; at left is the picture of Eve being developed from Adam's rib; above, Adam and Eve standing under the tree of temptation; to right of this they are fleeing from the Garden before the Angel; in the centre of the composition the building of the Ark is represented with many carpenter's tools. Beyond a pair of camels is Solomon's Temple, and there follows a representation of Jacob's ladder, and the sacrificing of Isaac. In various places are many birds, animals and flowers. The whole in rich silks and gold and silver threads.

Height, 15 inches; length, 62 inches.

From the Georges Seligmann Collection, Paris.

620—TWO EMBROIDERED FIGURES IN RELIEF

English, Sixteenth Century

Half-figures of a woman in a high conical cap with veil and a man in Oriental costume, enhanced with gold threads and pearls. In black frames.

Height, 5 inches; width, 5 inches.

From the Georges Seligmann Collection, Paris.

621—ROYAL JARDINIÈRE VELVET CUSHION

Genoese, Seventeenth Century

Large cushion in rich and varicolored brilliant floral cut and uncut velvet.

622—MANILA EMBROIDERED SILK BED COVER

Spanish, Eighteenth Century

Pale pink ground with a light sheen, embroidered in silks of brilliant color with many formal floral designs.

Length, 8 feet 6 inches; width, 5 feet 2 inches.

623—MANILA EMBROIDERED SILK BED COVER

Spanish, Eighteenth Century

Brilliant crimson silk embroidered in gay colors with a multiplicity of small floral designs, festoons, and a central stellate medallion.

Length, 8 feet 11 inches; width, 7 feet 4 inches.

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624—DRAP D'OR TABLE COVER *Venetian, Sixteenth Century*

A brocade of splendor in which the patterns are floral, wrought in colored silks, and silver threads, on a ground of cloth-of-gold. Gold galloon fringe.

Length, 6 feet 10 inches; width, 6 feet 4 inches.

From the Georges Seligmann Collection, Paris.

625—TWO VELVET CUSHIONS *French, Louis XV Period*

Pale golden ground, on which in cut velvet are rich scrolled decorations. In one, a vase of flowers stands on a pedestal over a mascarón, in the other a cupid acts as a trumpeter beside another floral design. Deep crimson in color; brilliant rose-pink sheen.

626—VELVET PANEL *Italian, Louis XV Period*

On silk of old-golden hue, a rich pattern wrought in cut velvet. The decorated designs include jars of roses, a cartouche flanked by cupids blowing conch shells, birds perched upon scrolls and catching in their beaks scrolling streamers, and other motives. Velvet of deep hue and rich sheen, with lighter areas.

Length, 7 feet 4 inches; width, 2 feet 7 inches.

627—PAIR TABOURETS *French, Louis XV Period*

Square. Skirts carved in relief with floral scrolls, the corners similarly carved. Tapering legs with quadrilateral and bulbous enlargements and carved in relief in floral motives. Polychromed. Upholstered in cut velvet picturing in rich crimson tones a vase resting upon a pedestal and containing red flowers.

628—EMBROIDERED VELVET TABLE COVER *Italian, Sixteenth Century*

Ruby velvet, oval, the panels embossed with conventional designs. Emerald-green centre with embroidered coat of arms and varicolored silk fringe.

Diameter, 46 inches.

From the Georges Seligmann Collection, Paris.

629—PLUM VELVET COPE *Genoese, Sixteenth Century*

Enriched with a band of striped crimson and *drap d'or* velvet and trimmed with gold galloon.

Length, 3 yards; height, 1 yard 17½ inches.



630—GOTHIC CUT VELVET PANEL *Venetian, Fifteenth Century*

Pineapple pattern and rich floral scrolls in fine execution and broad outline in ruby velvet on a *drap d'or* ground. A very rare piece, of museum quality.

Length, 6 feet 7 inches; width, 1 foot 11 inches.

631—BROCADE TABLE COVER *Italian, Sixteenth Century*

Green, patterned in floral designs, surrounded by borders.

Length, 7 feet 7 inches; width, 3 feet 3 inches.

From the Georges Seligmann Collection, Paris.

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632—VELVET TABLE COVER

Italian, Sixteenth Century

Oblong. Cut and uncut velvet of delicate plum color, or a soft purple, on grounds in self-color and emerald-green, the pattern a rich floral lattice. Silver lace border.

Length, 4 feet 6 inches; width, 24 inches.

633—COPE IN GOLD EMBROIDERY

Spanish, Late Sixteenth Century

A resplendent vestment shimmering in gold and silver and glowing with the colors of flowers. The embroidery includes many conventional patterns, flat and in relief, chiefly executed in gold and silver, the incidental floral details are in silks of many colors, and the general ground is white.

Length, 8 feet 7 inches.

From the Georges Seligmann Collection, Paris.

634—VELVET TABLE COVER

Italian, Sixteenth Century

Genoa velvet, of rich ruby hue, cut in highly conventional pattern on a matt ground of *drap d'or*.

Length, 7 feet 9 inches; width, 4 feet.

From the Georges Seligmann Collection, Paris.

635—OLIVE LEAF-GREEN VELVET COVER

Genoese, Sixteenth Century

Trimmed with silver galloon.

Totaling, 3 yards 30 inches.

Two lengths, 1 yard 33 inches long, 23 inches wide.

636—GENOESE VELVET TABLE COVER *Italian, Sixteenth Century*

In three panels, two broad panels of cut and uncut emerald velvet elaborately adorned with conventional floral designs within figures outlined in S-scrolls, and a narrow central panel of plain ruby velvet. Gold galloon border.

Length, 5 feet 10 inches; width, 4 feet 7 inches.

637—SILVER BROCADE TABLE COVER *Italian, Sixteenth Century*

A brilliant display of flowers and fruits, wrought in polychrome silks and an affluence of silver. The silver is also used in a background of fronds and scrolls. Silver galloon border.

Length, 8 feet 6 inches; width, 5 feet 2 inches.



638—PETIT-POINT PANEL IN FRAME

French, Late Sixteenth Century

On the hill of Calvary Christ is crucified and Mary sits at the foot of the cross, at left, a skull lying on the ground at right. On the cross the initials of the ironical motto: INRI. On a cloud appears the exclamation ELI ELI LAMMA SABACTHANI. In the valley below the roofs of buildings are seen over a crest inscribed VILLE DE IERUSALEM.

Height, 28½ inches; width, 21½ inches.

From the Georges Seligmann Collection, Paris.

639—VELVET COPE

Italian, Sixteenth Century

Ruby velvet, with a wide border of emerald velvet.

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640—VELVET AND DAMASK COPE

Italian, Sixteenth Century

Made of brilliant rose-amber velvet, with a golden sheen, including the chaperon. Deep border of rich emerald green damask patterned in scroll design of leaves and flowers. A vestment resplendent in its simplicity, its only added adornment the emerald damask.

Length, 9 feet.

641—VELVET COVER

Italian, Seventeenth Century

Velvet of a delicate grayish-blue hue and imprinted with the designs of the magnificent embroidered scrolls which at an earlier day covered it.

Length, 9 feet; width, 10 feet (each).

642—TWO EMBROIDERED VELVET MOSQUE HANGINGS

Spanish, Early Seventeenth Century

Composed of nine panels, alternately of lustrous rose-crimson velvet and variable deep jade-green velvet, embroidered in appliqué of differing green and crimson floral damask, with arched crowning motives. Finished at crown and foot with bands of floral crimson damask. The upper enriched with two series of yellow and green pinnacle-motives forming a valance.

Heights, 6 feet 6 inches and 6 feet 9 inches; length, 18 feet 6 inches.

643—TWO EMBROIDERED VELVET MOSQUE HANGINGS

Spanish, Early Seventeenth Century

Similar to the preceding. Slight variance in details and in the colors of the velvets.

Heights, 5 feet 7 inches and 4 feet 2 inches; lengths, 15 feet and 16 feet.

644—TWO EMBROIDERED VELVET MOSQUE HANGINGS

Spanish, Early Seventeenth Century

Similar to the preceding. Slight variance in details and in the colors of the velvets.

Heights, 6 feet 2 inches and 5 feet 2 inches; lengths, 19 feet and 17 feet 5 inches.

645—EMBROIDERED VELVET MOSQUE HANGING

Spanish, Early Seventeenth Century

Similar to the preceding. Slight variance in the color of the velvets, and without the crowning border.

Height, 5 feet 5 inches; length, 23 feet 10 inches.



646—RENAISSANCE GOLD, SILVER AND SILK NEEDLEPOINT JEWEL-COFFRET *Florentine, Sixteenth Century*

Angular case with fall front, embroidered on three sides and top with multi-colored silks of floral arabesques. The front with a motif of Lucretia's self sacrifice headed by floral branches on which are perched in heraldic postures two macaws. The sides are formal vases and the cover occupied with fruit worked in brilliant colored silks, and silver bullion scrolls on a *drap d'or* ground. The interior is fitted with a variety of compartments similarly adorned.

Length, 18 inches; width, 11 inches; height, 15 inches.

647—AMETHYST VELVET COVER *Genoese, Sixteenth Century*

Trimmed with broad gold galloon.

Totaling 10 yards 24 inches.

Four lengths, 2 yards 24 inches long, 19 inches wide.

648—GOLD BROCADE BED COVER *Italian, Sixteenth Century*

A resplendent fabric wrought principally in gold on a cloth-of-gold ground. This is diversified by a floral display wrought in delicate colors, largely rose and blue. Deep silver galloon fringe.

Length, 7 feet 4 inches; width, 6 feet 4 inches.

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649—EMERALD-GREEN VELVET COVER *Genoese, Sixteenth Century*

In a fine state of preservation, trimmed with gold bullion galloon.

Totaling 9 yards 4 inches.

Four lengths: each measuring 2 yards 10 inches long, 17 inches wide.

650—TURQUOISE-BLUE VELVET COVER

Genoese, Sixteenth Century

Trimmed with gold galloon.

Totaling 3 yards 14 inches.

Two lengths: 1 yard 25 inches long, 19 inches wide.

651—ORANGE VELVET COVER

Genoese, Sixteenth Century

Trimmed with figured silver galloon. Old velvet of this tone in pieces of this importance are of great rarity.

Totaling 10 yards 4 inches.

Four lengths: 2 yards 19 inches, 24 inches wide.

652—CUT VELVET TABLE COVER

Genoese, Sixteenth Century

Rectangular. Black velvet, cut, on a cream-colored ground, in a diaper of open rectangles with scrolled conventionalized floral sprays. Finished with gold braids.

Length, 39 inches; width, 20 inches.

653—ROUGE D'OR SILK BROCADE COVER

Venetian, Sixteenth Century

Woven with an all over design of diapers. Crimson silk fringe.

Totaling 8 yards 32 inches.

Four lengths: 2 yards 18 inches long, 18 inches wide.

654—VELVET TABLE COVER

French, Sixteenth Century

Dark olive cut and uncut velvet with a light sheen, finely diapered with rosettes and geometrical figures.

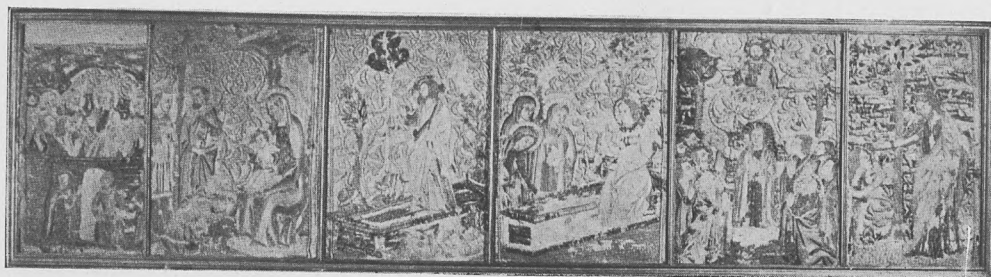
Length, 47 inches; width, 32 inches.

655—GOLD NEEDLE-PAINTED APPENDIUM

Italian, Sixteenth Century

Field of Gothic damask woven in two tones or green with lobed medallions enclosing floral bouquets; enriched with eight oblong panels of red silk, occupied by figures of Saints and scrollings of pomegranates, executed in mellow colorings and gold threads. Trimmed with gold galloon.

Height, 3 feet 4 inches; length, 7 feet 3 inches.



656—SIX GOLD AND SILVER AND SILK EMBROIDERED PANELS

Italian, Fourteenth Century

The six panels are decorated with scenes from the life of Christ and His Mother, with the Apostles worshipping Christ and the Virgin and Child, the women at the tomb and Christ rising from the tomb, and other episodes. The work is in silks of delicate colors and gold thread, on a linen ground, and in expressiveness of the figures is in excellent preservation for its centuries of existence. Single frame.

Height (five panels, each), 10 inches; width, 7 inches; (one panel 9 inches by 5½ inches).

From the Georges Seligmann Collection, Paris.

657—UNIQUE GOLD EMBROIDERED LINEN COVER

English, of the Tudor Period

Deep ivory linen, enriched in glorious colors and raised gold, worked in many different stitches, with scrollings of English flowers, which include tulips, Tudor roses, pansies and carnations.

36 inches by 20 inches.

From the Georges Seligmann Collection, and probably the most charming English needlework panel of its kind either in or without a museum.

658—EMBROIDERED ORPHREY

Spanish, Sixteenth Century

Richly embroidered in gold and colored silks, with couples of saints within niches.

Length, 40 inches; width, 8 inches.

From the Georges Seligmann Collection, Paris.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



659—EMBROIDERED PANEL

Italian, Sixteenth Century

Oblong, in gold embroidery and colored silks on a red silk ground with silver gilded fringe. In an octofoil medallion the Virgin, holding the lily, and flanked by two standing angels. The surrounding red ground carrying highly ornate golden scrolls of floral design.

Height, 16 inches; length, 23 inches.

From the Georges Seligmann Collection, Paris.

660—EMBROIDERY ORPHREY

English, Early Sixteenth Century

Framed panel enclosing an orphrey embroidered with church niches and scenes of torment.

Length, 27½ inches.

From the Georges Seligmann Collection, Paris.

661—EMBROIDERED ORPHREY

Flemish, Fifteenth Century

Cruciform, embroidered in silks with groups of holy figures, two donors and Saint Peter. On red velvet background.

Height, 33 inches; width, 20½ inches.

From the Georges Seligmann Collection, Paris.



662—EMBROIDERED PANEL

German, dated 1634

The Daughter of Jephthah. On the right a mounted man escorted by halberdiers afoot, and on the left a young woman emerging from the main gate of a castle, followed by joyful musicians. In the background the buildings of a city. At the top of the picture:

Jephthe zum Opfer ein Glübt tedt
Da kam sein eigne Tochter her,
Das erst so im entgagen trat
Das macht ir beider Hertzen Schwer.

"And Jephthah came unto his house, and behold his daughter came out to meet him, with timbrels and dances."

Amid this is a cartouche bearing the inscription ANA OREL, followed by the date 1634. Framed.

Height, 20 inches; length, 27½ inches.

From the Georges Seligmann Collection. Paris.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



663—EMBROIDERED PANEL

English, Sixteenth Century

Judith and Holofernes. The king is enthroned under a canopy, with two courtiers on the right, one with hand extended, and Judith supported by two personages on the left, her hand in the hand of the king. All are in elaborate costumes. In the background trees, flowers and birds. Executed in low tones on an atmospheric background of gray-blue. Framed.

Height, 21 inches; length, 25½ inches.

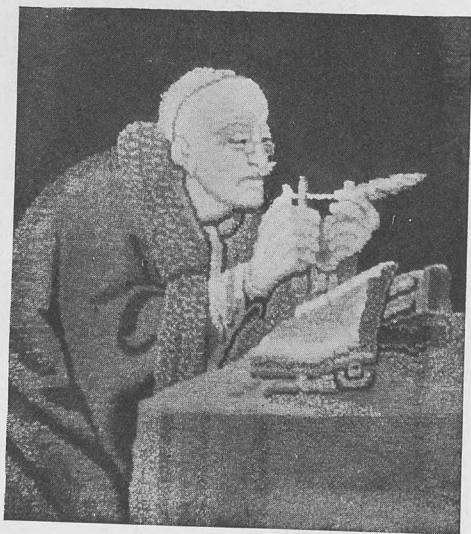
From the Georges Seligmann Collection, Paris.

664—GOTHIC ORPHREY

German, Fifteenth Century

Cruciform, with a figure of Saint Sebastian at crossing, flanked by bowman; below is Gothic architecture and a figure of a Saint; all embroidered in colored silks and gold. The background rich mauve velvet.

From the Georges Seligmann Collection, Paris.



665—SET OF FOUR "SAVONNERIE" PANELS

French, Louis XIV Period

Four portraits; a woman leading the way demurely, holding a candle from which she screens her eyes; a woman reading a large tome; a man who removes his pipe from his lips to drink from a wine cup; and an ancient student sharpening his pen. In soft colors on dark neutral grounds. Framed.

Height, 14 inches; width, 12 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



666—SAVONNERIE PORTRAIT

French, Louis XIV Period

Half-length figure of a youthful royalty, to right, three-quarters front, with a jeweled orb surmounted by a cross in the background. Of dignified mien, with gaze directed slightly downward. He is clad in rose, white and gold, and an ermine cloak, and wears a *jabot*. Dark brown background. Framed.

Height, 25½ inches; width, 20 inches.

From the Georges Seligmann Collection, Paris.

667—LENGTHS OF BROCATELLE

Italian, Seventeenth Century

Blue, patterned in a broad and formal floral design.

Approximately, 109 yards.



668—TENTATION: SAVONNERIE PANEL

French, Louis XV Period

Two figures appear, at half-length, beside a drapery, a coy young woman who holds a letter, and an elderly man who embraces her and holds before her a well-filled purse to emphasize an urgent proposition. She wears a décolleté gown of orange and blue with a rose at the corsage, and a brown and gray hat, and he a coat of dark crimson. Neutral background, with a strong light on the figures. The qualities of a painting. In frame.

Height, 41½ inches; width, 26 inches.

From the Georges Seligmann Collection, Paris.

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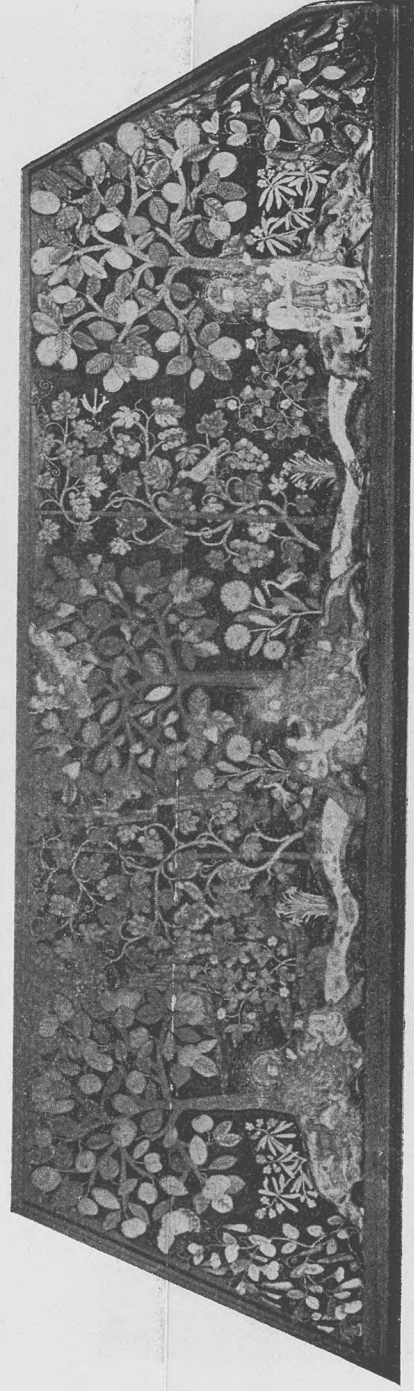
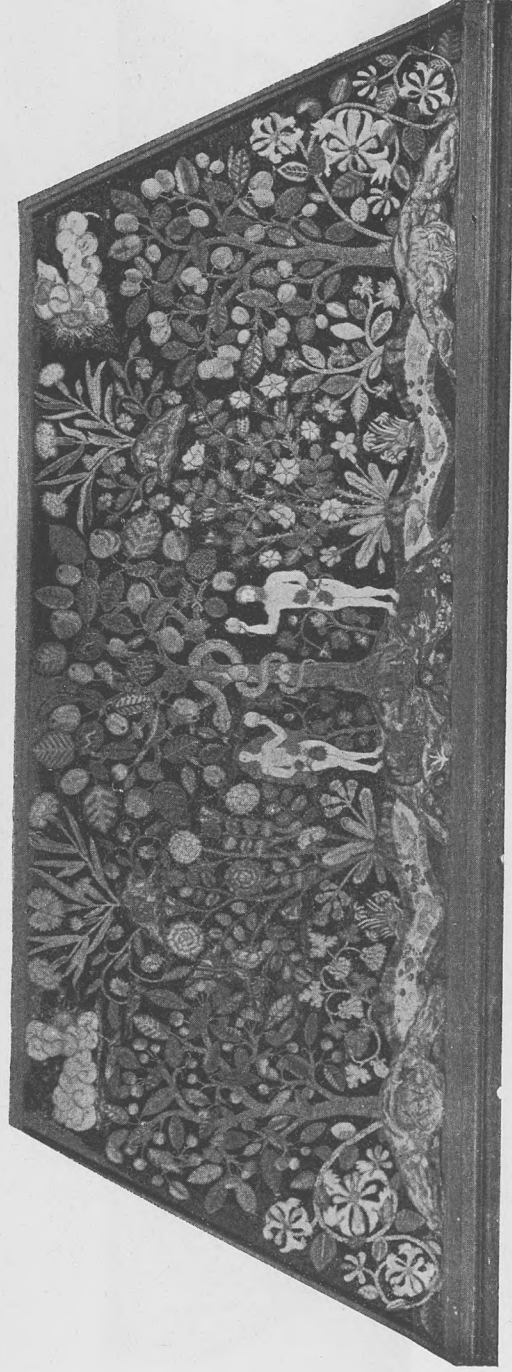
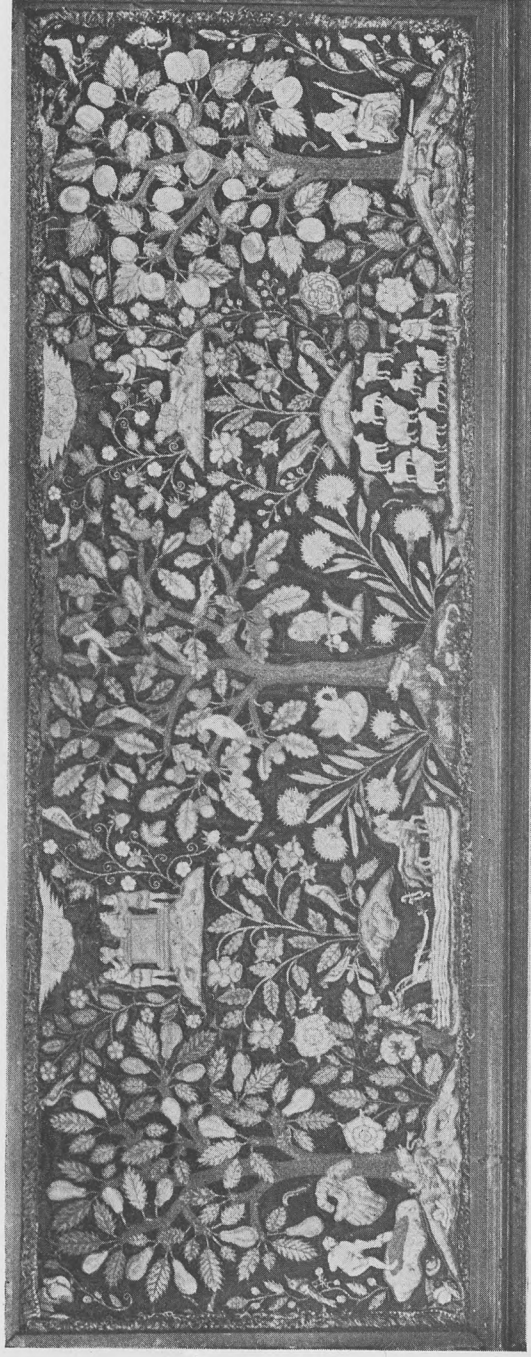
669—SET OF FOUR EMBROIDERED PANELS

English, Sixteenth Century

The Story of The Creation. Embroidered in soft colors with greens predominant on a black background. A very rare and important set. In the first panel God is represented three times, instructing Adam, creating the woman from the man's body, and blessing the pair, to whom he opens Paradise. In the second panel Adam and Eve appear under the Tree of the Knowledge of Good and Evil, in which is the serpent, and each holds a fruit. The third panel shows the guilty pair and God discovering them, and their expulsion from the Garden by the angel. In this episode they are clothed. The fourth panel shows flocks and a man plowing, the death of Abel, and the sacrifice of a lamb on the altar.

Height, 20 inches; length, 59 to 76 inches.

From the Georges Seligmann Collection, Paris.



No. 669—SET OF FOUR EMBROIDERED PANELS (*English, Sixteenth Century*)



670—RARE EMBROIDERED APPENDIUM

Greek-Byzantine, Twelfth Century

Composed of eight irregular oblong panels. In the panels are depicted figures of the Madonna and Child, Saints Michael, Peter, John the Baptist, Joseph and Christopher, King David and the Holy Father. Executed in colored silks with two shades of green prominent on a crimson ground. In remarkable preservation for its many centuries of existence, and eminently a museum specimen.

Height, 20 inches; length, 24½ inches.

From the Vente Antotolski & Devillier, Paris.

From the Georges Seligmann Collection, Paris.

671—PETIT-POINT TABLE RUNNER *French, Sixteenth Century*

Enriched in silver and petit-point, the pattern being floral in gay colors. Border with silver fringe.

Length, 6 feet 6 inches; width, 1 foot 5 inches.

From the Georges Seligmann Collection, Paris.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



672—ORPHREY IN EMBROIDERY ON A VELVET PANEL

Spanish, Early Sixteenth Century

The Crucifixion, on a cross of green velvet overlying a broader cross of green silk embroidered in gold with fine and precise scrolls. All figures in relief. At the foot of the cross Joseph and Mary in devout sorrow, a skull between them, their robes of gold embroidery. On the arms of the cross Saint Peter and Saint Paul, and at the top the figure of God appearing in the clouds, surrounded by angels, all in gold embroidery. Background of contemporaneous red velvet patterned conventionally.

Height, 46 inches; width, 25 inches.

From the Georges Seligmann Collection, Paris.



673—EMBROIDERED VELVET DALMATIC

Spanish, Sixteenth Century

Velvet a deep red, the orphreys golden embroidery and silks on a golden ground.

From the Georges Seligmann Collection, Paris.

674—TWO EMBROIDERED AND PAINTED SILK PANELS

Southern Italian, Seventeenth Century

Biblical compositions, involving numerous figures, men and women, children and angels, chickens and domestic animals, buildings and landscape, executed in many colors and appliqué.

Height, 13 inches; length, 16¼ inches.

From the Georges Seligmann Collection, Paris.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

675—NEEDLEPAINTED VELVET CHASUBLE

Italian, Early Fifteenth Century

Blue velvet with a brilliant sheen, adorned with unusual orphreys on the front, a line of Gothic lettering, as well as trees and flowers. The great Cross on the back is decorated with nearly a score of figures, all in biblical scenes: "The Annunciation," "The Birth of Our Lord," and the "Death of the Virgin." The embroidery is in silks and gold. The figures are remarkably well preserved, especially in their expressions.

From the Georges Seligmann Collection, Paris.



NO. 675—NEEDLEPAINTED VELVET CHASUBLE (*Italian, Early Fifteenth Century*)

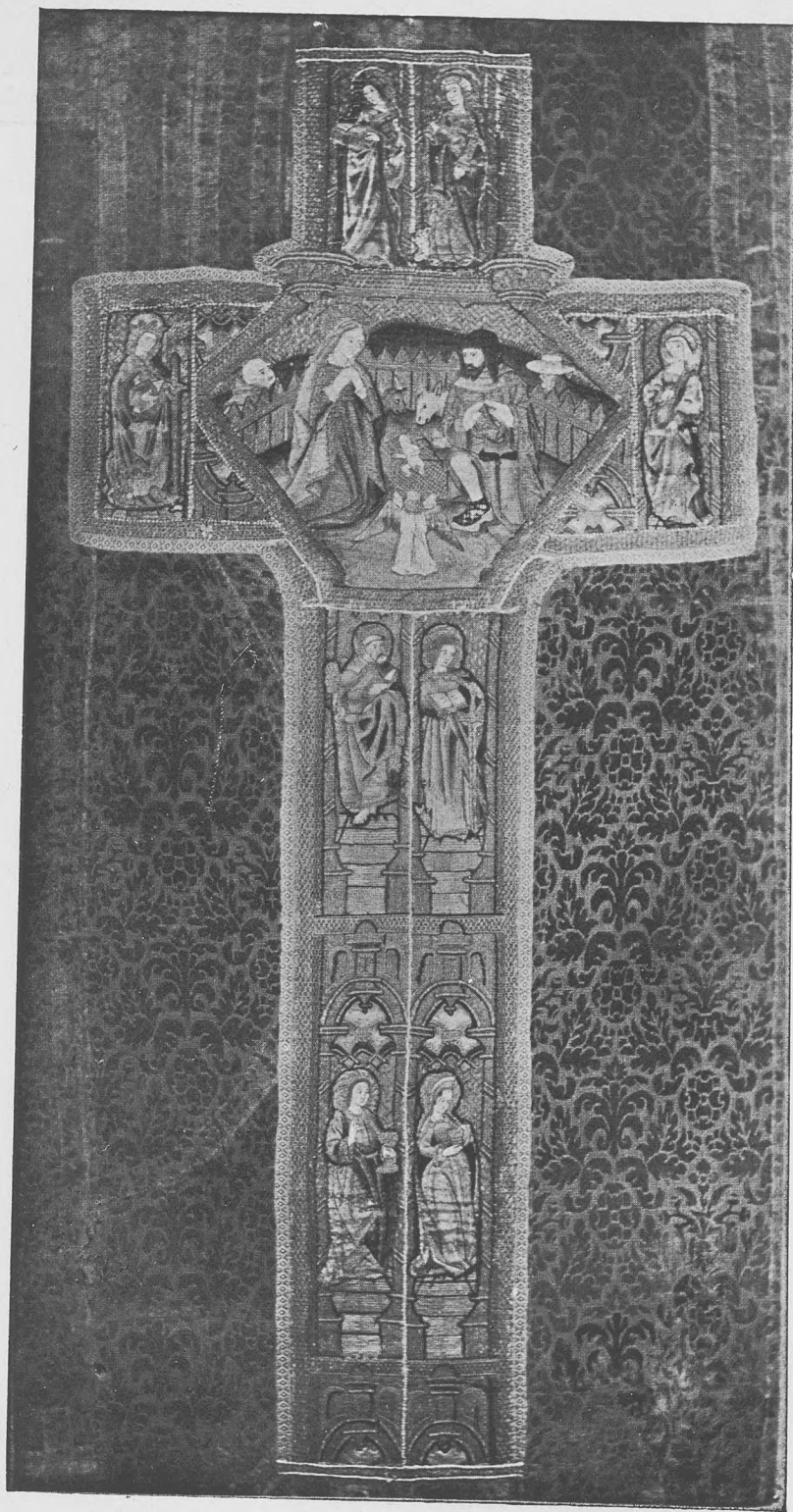
Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

676—NEEDLEPAINTED PROCESSIONAL BANNER

Spanish, Fifteenth Century

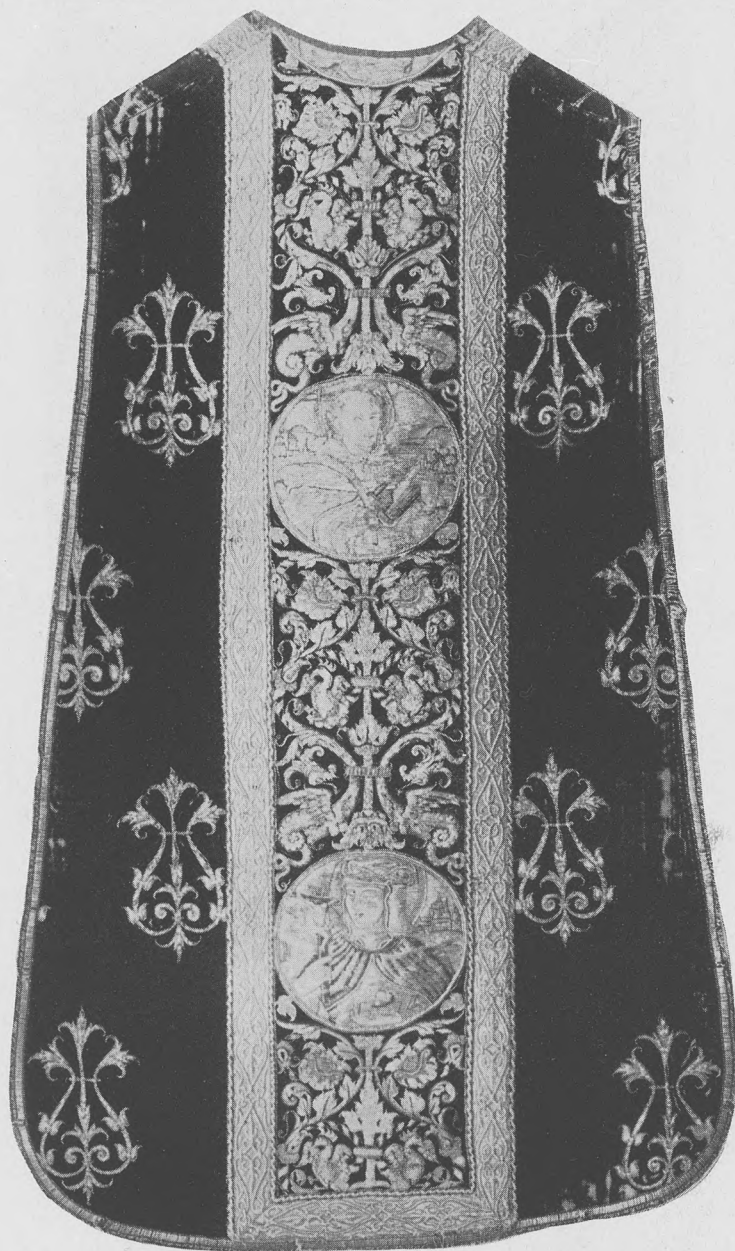
Cruciform orphreys embroidered in colored silks; depicting subject at centre, of cruciform "The Birth of Christ," on the arms and in the vertical panel with figures of pairs of saints. On contemporary cut and uncut Gothic green velvet, patterned in formal floral design.

From the Georges Seligmann Collection, Paris.



No. 676—NEEDLEPAINTED PROCESSIONAL BANNER
(Spanish, Fifteenth Century)

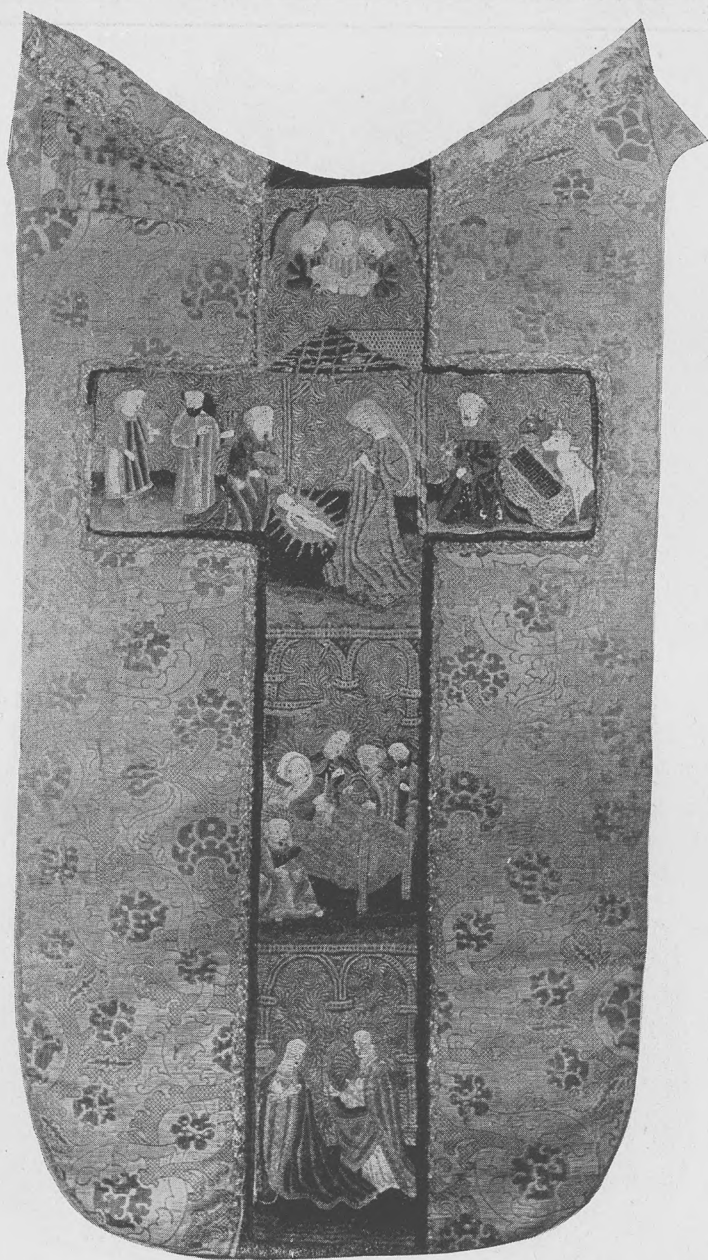
Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



677—VELVET AND EMBROIDERY CHASUBLE

English, Fifteenth Century

Ruby velvet embroidered in formal floral patterns in gold, and carrying richly worked orphreys in gold and silver. These include richly wrought medallions of Saint Catherine and other saints, with intermediate decorations of birds and floral scrolls.



678—CHASUBLE FRONT

German, Fifteenth Century

Green brocatelle, on which is a cruciform embroidered in gold and silks. At crown singing angels appear above a group depicting the "Birth of Our Lord." Figures of saints are on the arms of the cross; and below is presented the "Death of the Virgin." She is surrounded by holy men. At the base are two further saints.

From the Georges Seligmann Collection, Paris.

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679—EMBROIDERED VELVET CHASUBLE

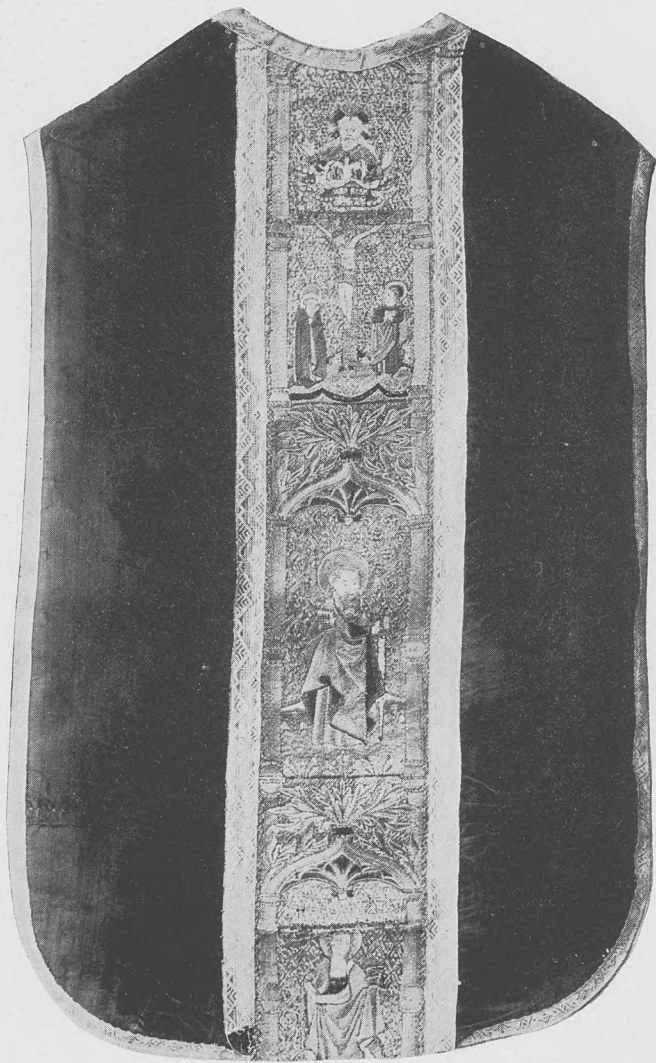
Spanish Gothic, Fifteenth Century

In two pieces. Rose velvet of an exquisite hue and with a brilliant and soft sheen, cut in pomegranate design, various flowers and characteristic scrolls. Orphreys embroidered in rich silks of several colors and in gold and silver with the Descent from the Cross and numerous saintly figures. The velvet and especially the embroideries in a remarkably fine state of preservation.

From the Georges Seligmann Collection, Paris.



NO. 679—EMBROIDERED VELVET CHASUBLE
(*Spanish Gothic, Fifteenth Century*)



680—VELVET CHASUBLE WITH EMBROIDERED ORPHREYS

English, Fourteenth Century

The velvet a rich and glowing deep blue; the orphrey embroidered in silks and gold. The embroidered figures though worn retain a striking expression. The crucifixion on its gold ground is extraordinarily well preserved. A rare piece of much importance.

From the Georges Seligmann Collection, Paris.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



681—MEDALLIONED VELVET ALTAR FRONT

English, Fifteenth Century

Double-headed eagles within fine vermiculate scrolls with fleurs-de-lis, and numerous other devices are found from one end of the fabric to the other. At centre is a Virgin within a glory. The embroidery is in gold, silver, and silken relief.

Height, 3 feet 6 inches; length, 7 feet 3 inches.

From the Vente Gay, Paris.

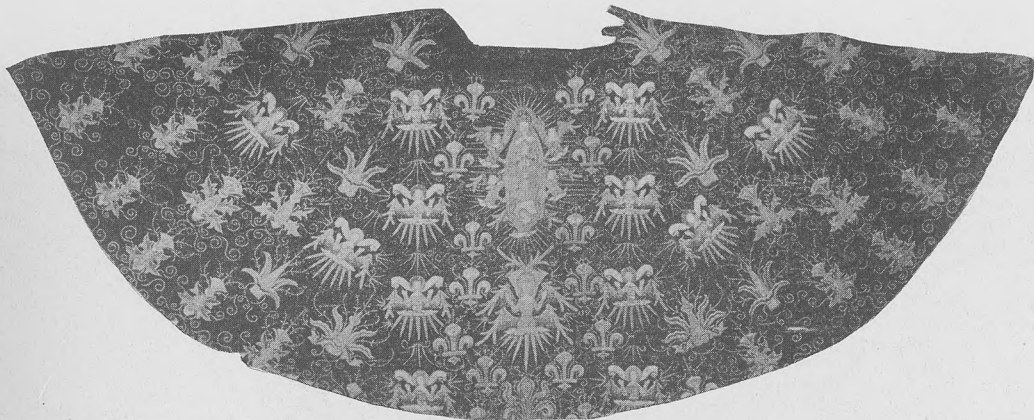
From the Georges Seligmann Collection, Paris.

682—TWO VELVET PANELS

Genoese, Sixteenth Century

Oblong. Ruby velvet of characteristically fine texture, bordered and fringed with gold galloon.

Length, 6 feet 4 inches; height, 2 feet 4 inches.



683—GOTHIC VELVET COPE

English, Fifteenth Century

A very rare example of Gothic workmanship, with a wonderful display of angels embroidered in gold and colored silks on rich ruby velvet. On the back is a medallion of the Virgin upheld by an angel, and around it fleurs-de-lis.

Length, 8 feet 7 inches.

From the Georges Seligmann Collection, Paris.

684—VELVET COPE

Italian, Sixteenth Century

Genoese velvet of dark emerald hue, trimmed with gold galloon; has hood. Brilliant sheen.

Length, 9 feet 9 inches.

From the Georges Seligmann Collection, Paris.

685—TWO VELVET PANELS

Genoese, Sixteenth Century

Upright oblong strips of ruby velvet, with a frieze indicated by silver-gilded fringe; silver-gilded galloon at top and bottom.

Length, 62 inches; width, 14 inches.

686—VELVET CHASUBLE

Italian, Sixteenth Century

Genoese emerald velvet with a golden-olive sheen.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

687—RARE GOTHIC CHASUBLE

English, Fifteenth Century

Rich rose velvet, the front embroidered in gold and colors depicting the Deity crowned and enthroned, a large crucifix standing before him and his hand raised in the posture of blessing, the whole between large figures of the fleur-de-lys. Below is a branch of lilies in a vase, and on the shoulders are two-headed eagles. About the field are figures of Gothic angels bespeaking the glory of God. An ornamentation of more than a score of figures.

Illustrated in the De Farcy book on noted Velvet of the World.

From the Georges Seligmann Collection, Paris.



No. 687—RARE GOTHIC CHASUBLE
(English, Fifteenth Century)



688—ROYAL LOUIS QUATORZE GENOESE JARDINIÈRE VELVET
HANGING *Seventeenth Century*

Rectangular. Varicolored velvet, cut, on a white ground, in a pattern of scrolls, flowers and leaves, enclosing oval medallions of baskets of flowers and leaves. Four breadths.

Total length, 14 $\frac{1}{3}$ yards.

689—PAIR OF ROYAL LOUIS QUATORZE GENOESE JARDINIÈRE VEL-
VET HANGINGS

Similar to the preceding. Three breadths in each.

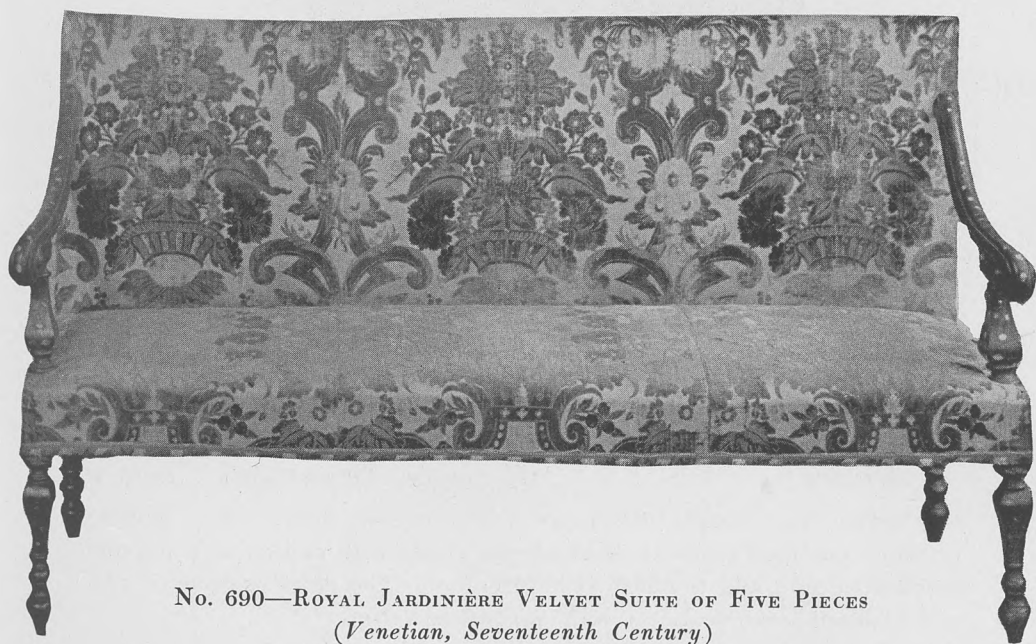
Total length, 22 yards 33 inches.

690—ROYAL JARDINIÈRE VELVET FURNITURE SUITE OF FIVE
PIECES *Venetian, Seventeenth Century*

One settee, two winged armchairs and two side chairs. The contemporary Venetian frames throughout are inlaid with mother-of-pearl and penciled in gold and touched with vermillion. The upholstery is of rich and brilliant Genoese Louis XIV jardinière velvet.

Length of settee, 5 feet.

(Illustrated)



No. 690—ROYAL JARDINIÈRE VELVET SUITE OF FIVE PIECES
(*Venetian, Seventeenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

691—SUPERB SALON HANGING OF CUT GREEN DRAP D'OR VELVET
By Jean Bérain; French, Seventeenth Century

Exquisite *drap d'or* field, woven in cut and uncut jade-green velvet, with jardinières of rare blossoms, supported by facing rampant lions of archaic character within tasseled scrolled strap-medallions, surmounted by perched birds and tasseled canopies, flanked by kneeling figures.

Length, approximately, 109 yards.

Note: The cartoon for this glorious hanging was executed by Jean Bérain (1638-1711) and is of his early and best period. James Penderel-Brothurst, the eminent authority on Bérain, says of him: "He was the oracle of taste, the supreme pontiff whose fiat was law in all forms of decoration."



NO. 691—SUPERB SALON HANGING OF CUT GREEN DRAP D'OR VELVET
(By Jean Bérain)

1870

1871

1872

1873

1874

1875

1876

692—NEEDLE-POINT VALANCE

English, Seventeenth Century

The bottom scalloped. Gros-point and petit-point picturing figures dancing around a tree to music supplied by a man and a woman. Birds fly overhead. In bluish colors on a dark ground.

Height, 17 inches; length, 62 inches.

693—GREEN VELVET COVER

Genoese, Sixteenth Century

Lustrous deep jade velvet, fluctuating to very soft tones and embossed with closely set double-scrollings. Trimmed with broad gold galloon.

6 feet 9 inches by 5 feet 6 inches.

Note: A very unique and unusual type of velvet.

694—GOTHIC EMBROIDERED VELVET DALMATIC

Spanish, Fifteenth Century

Ruby velvet adorned with scrolls and exhibiting a soft and brilliant sheen, with orphreys of bishops and saints in gold embroidery.

From the Georges Seligmann Collection, Paris.

695—CHASUBLE

Tchèque, Late Sixteenth Century

Extraordinary example. In petit-point and gold and silver embroidery; the panel or orphreys are in petit-point enhanced in gold and silver, and picturing a king enthroned and a man approaching. On the back halberdiers are casting a bishop into a river. Below these major decorations the petit-point reveals numerous flowers in varied colors. On the side are rich floral scrolls in various colors on white silk.

From the Georges Seligmann Collection, Paris.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

GOTHIC AND RENAISSANCE FORGED IRON



696—FORGED IRON CANDLE BRACKET

Venetian, Early Sixteenth Century

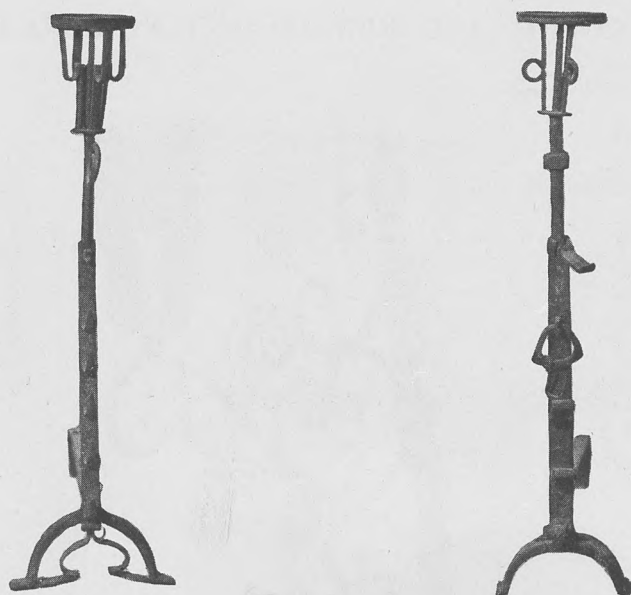
Scrolling arm branching from an upright decorated in leaf form, with embellishment of flowers, and supporting a pricket within scrolled leaves which are surmounted by a band carrying upright trefoils. Painted.

Height, 25 inches; projection, 16 inches.

697—EARLY GOTHIC FORGED IRON CANDELABRA

Florentine, Fifteenth Century

Composed of iron ring with three lights and cross-bars from which rises a single candle light. Very simple and dignified. Rare example.



698—TWO EARLY GOTHIC TALL IRON ANDIRONS

Tuscan, Fifteenth Century

On arched bases, the stems furnished with fire tool hooks. One with rings, another with the emblem of the dragon and the serpent's tail, archaically-shaped torch baskets.

Height, 3 feet 9 inches.

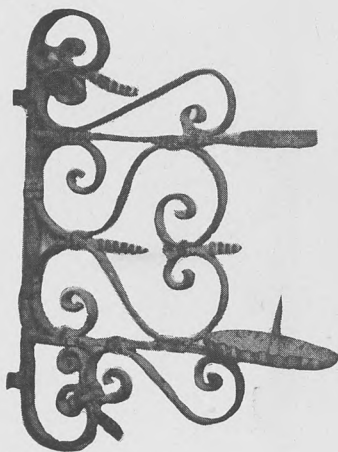
Note: These guards, though different in detail, are intended to be mates.

699—FORGED IRON CANDELABRA

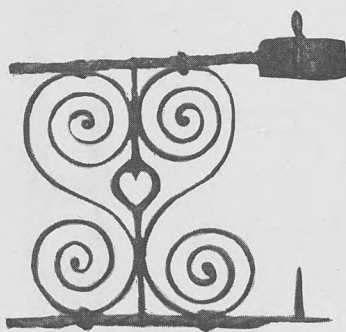
Spanish, Sixteenth Century

Bowl shaped centre ornamented with leaves and flowers. Four arms with acanthus leaves and plain cup bobêches.

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700



701



702

700—PAIR FORGED IRON SCONCES *Tuscan, Sixteenth Century*

Wall brackets wrought in scrolls, with projecting spiral tendrils, and supporting prickets and above them narrow rings.

Height, 17 inches; projection, 12 inches.

701—FORGED IRON BRACKET *Tuscan, Sixteenth Century*

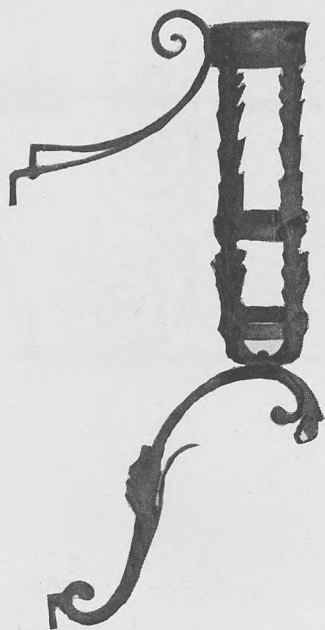
Two quadrangular twisted arms, the lower supporting a pricket, the upper one a circular band, and between them a stanchion flanked by serpentine ribbon scrolls.

Height, 11 inches; projection, 13 inches.

702—FORGED IRON BRACKET *Tuscan, Sixteenth Century*

Wrought in scroll form and supporting a socket of four leaf scrolls.

Height, 12 inches; projection, 9½ inches.



703—FORGED IRON BRACKET

Tuscan, Sixteenth Century

Wrought in scrolls with applied leaves, and supporting a deep and open socket formed of leaf-strips.

Height, 28 inches; projection, 12 inches.

704—FORGED IRON GATE

Spanish, Fifteenth Century

Quadrilateral frame, molded, ornamented with blossoms in relief, surrounding a grille of baluster and ring spindles. Cresting of S-scrolls between vase stiles, between the scrolls a circular medallion painted with the Madonna supporting the dead Christ. Gilded.

Height, 33 inches; length, 26 inches.

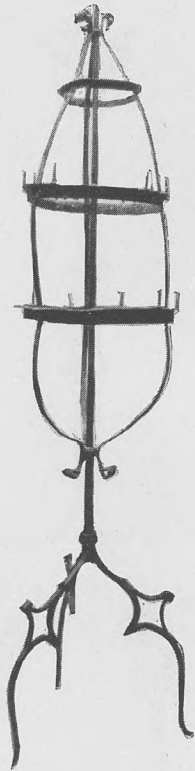
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705—GOTHIC FORGED IRON EASTER FESTIVAL TORCHÈRE

Tuscan, Fifteenth Century

Shaft enriched with open leaf cusped baluster motive at centre and open basketed socket for light. On scrolled tripod legs.



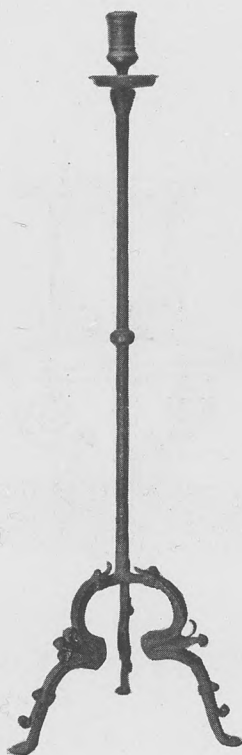
706—GOTHIC WROUGHT IRON CANDELABRUM

Florentine, Fifteenth Century

Slender central shaft, terminating in a pinnacle and supporting a very unusual open pear-shaped revolving basket sustaining two annular tiers bearing prickets for candles. On scrolled and traceried tripod legs.

Height, 6 feet 5 inches.

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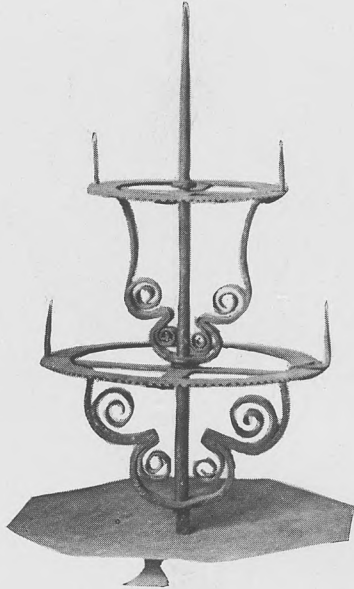


707—GOTHIC FORGED IRON EASTER LIGHT

Florentine, Fifteenth Century

On tripod base of three pointed arches terminating in curved supports enriched with horizontal fleur-de-lis and studded bands. Round iron knobbed centre stem. Bronze bobèche and molded candle cup.

Height, 4 feet 8 inches.



708—GOTHIC FORGED IRON PRICKET CANDELABRUM

Florentine, Fifteenth Century

On three short web-feet, over which is an octagonal grease tray. Above, two serrate wheels, each supported on scrolls and carrying two prickets.

Height, 18 inches.

709—PAIR GILDED FORGED IRON LANTERN BRACKETS

Venetian, Sixteenth Century

Angle brackets for exterior service, ornamented with acanthus scrolls. At the end of the projecting shaft a royal crown, and below it the two-headed eagle.

Height, 44½ inches; projection, 26 inches.

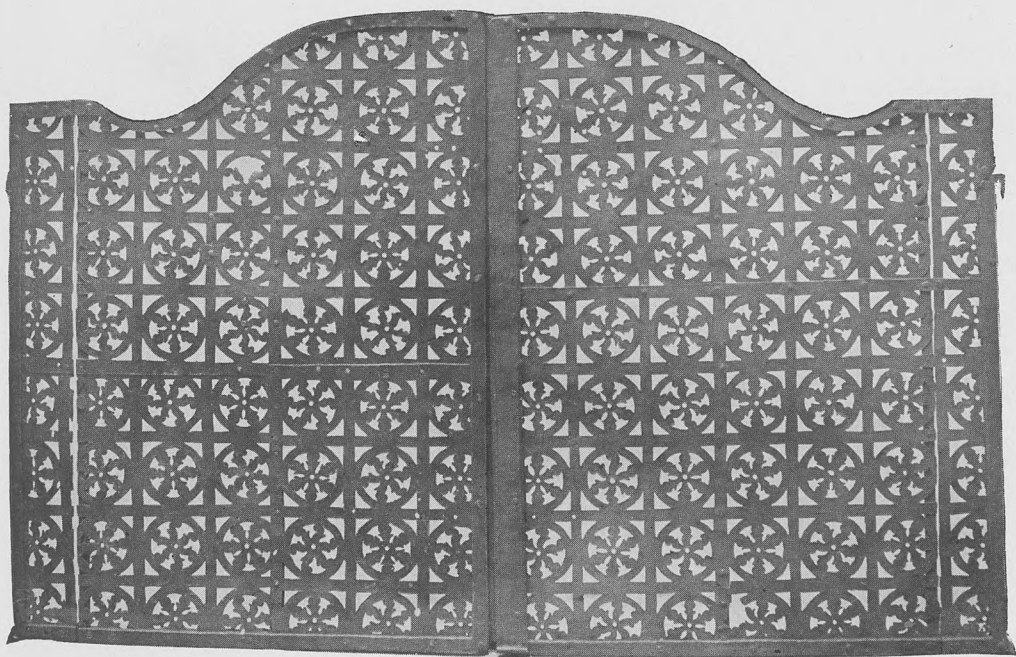
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710—FORGED IRON CANDLE BRACKET *Tuscan, Early Renaissance*

Wrought in scroll form with spiral tendrils and adorned with blossoms, and supporting a socket of liliform leaves.

Height, 35 inches; projection, 11½ inches.



711—FORGED IRON GOTHIC GATE *Florentine, Fifteenth Century*

Double gate with scrolling arch top; bolt with bronze knob handle. The pattern of the gates rectilinear strap-work lattice, each square enclosing a circle and the circles cut with Gothic floral designs.

Height, 36½ inches; length, 57 inches.

712—TWO EARLY RENAISSANCE FORGED IRON BRACKETS
Venetian, Sixteenth Century

Fleur-de-lis scrolled arms, floral candle holders.

Height, 2 feet 4 inches; diameter, 1 foot 6 inches.

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PAINTINGS, SCULPTURES, STUCCOS AND BAS-RELIEFS

LOUIS TOCQUÉ

FRENCH: 1696—1772

713—MICHELE ANTONIO SALUZZO

[*Monsù (Seigneur) della Manta, as a Boy*]

Height, 51½ inches; width, 34 inches

Full-length standing figure of a chubby youth with matured features, facing the observer and slightly turned toward the left, shown in an attitude of play with a pet dog which he holds on a purple leash, a small lash whip raised in his right hand. His cheeks are rosy, his ringlets powdered, and he is in blue throughout, trimmed with gold and scarlet, and wears red laced buff boots. Conventional background of drapery, architecture and landscape.

On back, name and title of sitter, with his age, 4 years, and the date 1734.

From the Marquis of Saluzzo della Manta Castle in Verzuolo, Piedmont, Italy.



No. 713—MICHELE ANTONIO SALUZZO

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JACOPO ROBERTI

Called IL TINTORETTO (1512—1594)

VENETIAN SCHOOL OF THE SIXTEENTH CENTURY

714—*PORTRAIT OF ELIZABETH FOSCARI*

Canvas: Height, 45 inches; width, 37½ inches

Three-quarter-length figure of a young woman seated in a straight-backed armchair covered with red velvet. She wears a black velvet robe with lace fichu, a pleated lace ruff, pearl drop earrings, a pearl necklace, gold bracelets and a chain girdle of gold. Her hair is drawn back from her forehead and she wears a curious headdress of coiled Murano glass. Her hands rest on the arms of the chair, and at her side is an open window through which is seen a mountainous landscape. Background of dark drapery, with, in the upper left-hand corner, the inscription in Roman characters: "ELISABETA FILIA. IOS. ALEGE PROCs. UXs. ALOVIws. FOSCvs. EQEvs. GIACOBUS. TINTORETO. Fte." Signed. In old carved and gilded wood frame.

From the Volpi Collection, sold in Florence in 1910 and illustrated in his catalogue.



NO. 714—PORTRAIT OF ELIZABETH FOSCARI
(By *Tintoretto*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

DEFENDENTE FERRARI

LOMBARDIAN: EARLY SIXTEENTH CENTURY

715—*BETROTHAL OF ST. CATHARINE*

Panel, in architectural frame: Height, 33 inches; width, 34 inches

A composition of four figures, with a classical landscape background, depicting the betrothal of St. Catharine of Alexandria to Christ by the Virgin. The Virgin, in crimson and a rich dark green mantle, holds the nude Child, who turns to place a ring on the finger of Catharine, who is clad in purplish-crimson and a lighter green, while Joseph in a rose-colored robe bends forward between the two women. A painting resembling Perugino. Defendente Ferrari's work is held in high appreciation in Italy.

From the Marquis of Saluzzo Castle of Verzuolo.



NO. 715—BETROTHAL OF ST. CATHARINE
(By *Defendente Ferrari*)

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PIETRO PERUGINO (MANNER OF)

UMBRIAN: 1446—1523

716—*MADONNA AND CHILD*

On panel: Height, 23 inches; width, 15 inches

The Holy Virgin is seated, seen at three-quarter length before an arched window displaying a primitive landscape. She wears a rose ribbon in her hair, crimson robes, and a turquoise blue mantle, enriched with embroidery. The Saviour is seated on her lap, with His head turned observing some object toward left.



No. 716—MADONNA AND CHILD (*Manner of Pietro Perugino*)

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GIOVANNI SPAGNA (MANNER OF)

UMBRIAN: *Circa 1525*

717—*TRIPTYCH OF THE MADONNA*

Height, 26 inches

Within, the Madonna stands with the Child in her arms, painted in vermillion, blue and green, and with naturalistic features. On the shrine doors and on the base are figures of saints and angels painted in soft colors and each with a golden nimbus, by a pupil of the master.



NO. 717—TRIPTYCH OF THE MADONNA (*Manner of Giovanni Spagna*)

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718—TWO CARVED AND GILDED WOOD STATUES OF CHERUBIM BY
ANTONIO AMADEO (1477-1522)

Lombardian, Fifteenth Century

Upstanding figures of youthful female guardian angels. In mail and flowing robes of gold. Their long curling hair falls over their shoulders. The expressive sweetness of features is characteristic of this great master.

Height, 23 inches.



719—PAPIER-MÂCHÉ BUST OF ST. ANTHONY AND WOODEN
RELICUARY *Florentine, Sixteenth Century*

Bust of St. Antonino, Archbishop of Florence, shown in his Dominican robe of black, with a white border decorated with crosses. On an octagonal, molded and painted wooden pedestal, arranged as a reliquary with glazed panels for the reception of relics in front and sides.

Height, 20 inches; width, 21 inches.

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B. BELLANO

720—PAIR PAPIER-MÂCHÉ BAS-RELIEFS

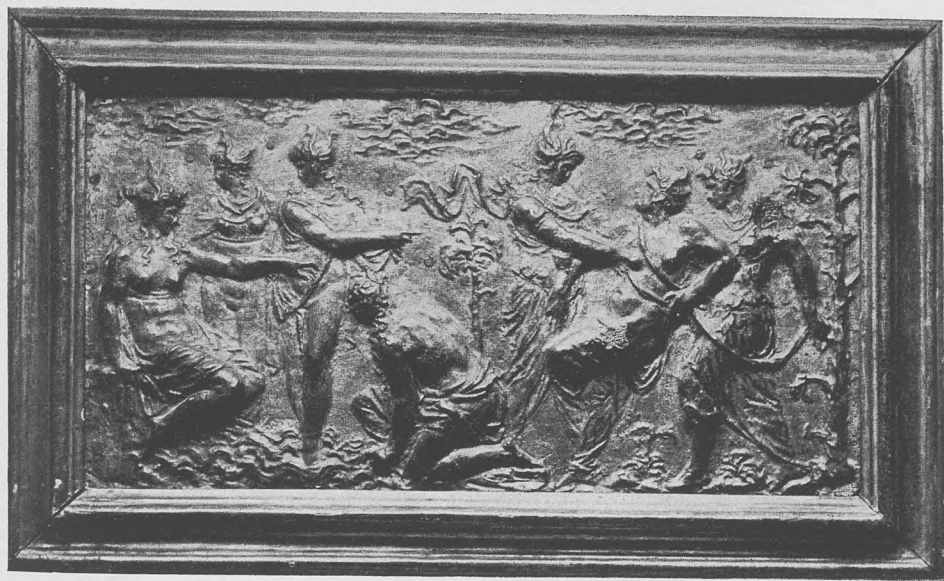
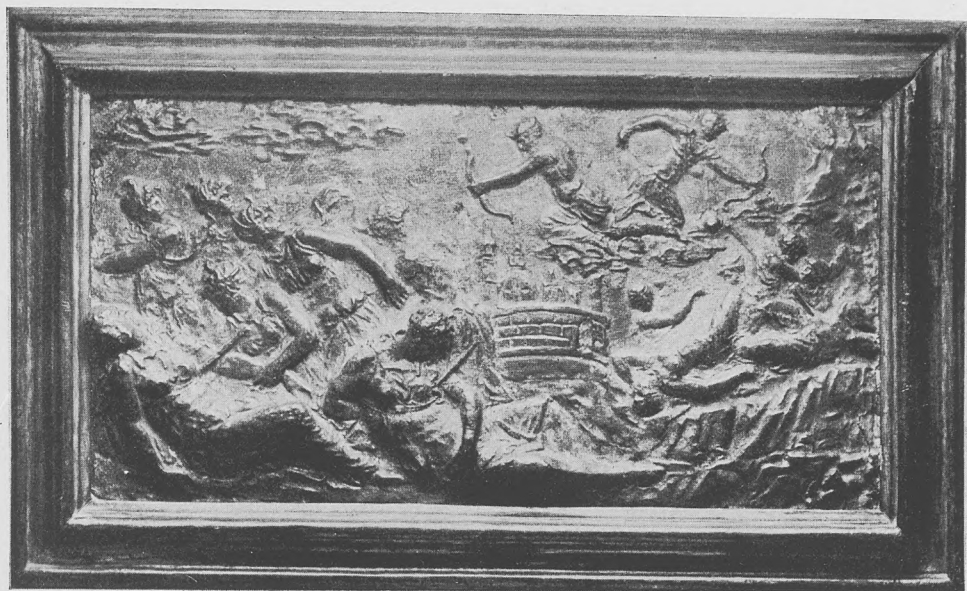
Italian, Sixteenth Century

The Battle of the Amazons at Troy. Believed to be models for bronzes, gilded over. In one panel the battle is in furious progress before the towers and battlements of the city; in the foreground are the figures of dead and wounded. In the other panel a group of Amazons.

Height, 10½ inches; length, 20 inches.

Note: These most interesting bas-reliefs have been attributed to Bartolommeo Bellano.

From the Georges Seligmann Collection, Paris.



NO. 720—PAPIER-MÂCHÉ BAS-RELIEFS (*Italian, Sixteenth Century*)

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JACOPO DELLA QUERCIA

721—FLORENTINE POLYCHROMED STUCCO BAS-RELIEF OF THE MADONNA OF THE "FONTE GAIA"

Florentine, 1374-1438

Uncommonly bold and large bas-relief. The half figure of the Virgin in blue mantle and hood holding the Infant Lord dressed in an embroidered tunic and holding a fruit in His left hand. Original polychroming.

Height, 37 inches; width, 23 inches.

Note: A rare contemporary example similar to the one illustrated in Dr. William Bode, "Florentiner Bildhauer der Renaissance," Berlin, 1921, page 75.



722—WAX BAS-RELIEF BY MICHELOZZO MICHELOZZI (1396-1476)
Florentine, Fifteenth Century

Rectangular tablet modeled in low relief, with a three-quarter length standing figure of the Virgin in a robe, a mantle secured with a strap and a hood, supporting, with both hands, the undraped standing Child Christ. In molded and gilded wooden frame.

Height, 27 inches; width, 19½ inches.

Note: It is questionable whether another wax model of the finest period of the Italian Renaissance, and of this size, has descended to our own day in such admirable condition. It was probably made as the original from which a silver or bronze was to be cast by the "cire perdue" process.

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LORENZO Ghiberti

Florentine: 1381—1455

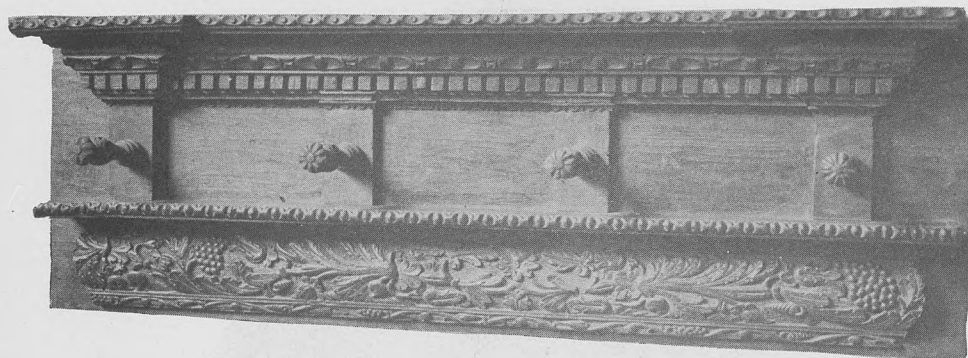
723—TERRA COTTA BAS-RELIEF

Half-length figure of the Virgin, with robe, mantle and hood, and head inclined to the left side, supporting with her right hand the Child Christ with curling hair, undraped save for a loose robe.

Height of terra cotta, 25 inches.

Note: Ghiberti, who molded the famous panels for the door of the Baptistry of San Giovanni in Florence, has left so few undoubted productions that a piece such as this is of the utmost importance.

**GOTHIC AND RENAISSANCE CABINETS, TABLES, CASSONI,
BENCHES, TAPESTRY AND NEEDLEWORK
ARMCHAIRS, FURNITURE**



724—CARVED WALNUT HATRACK

Tuscan, Sixteenth Century

An oblong panel for affixing to the wall, plainly molded, and faced with rich carvings and four large carved pegs. Below them a beautifully carved frieze with pomegranates, grapes and leaf-scrolls in relief. Above a dentil molding and a lower projecting molding carved in relief with leaf designs. Light and dark patina. Original example.

Height, 20½ inches; length, 58½ inches.

725—PAIR FLEMISH TAPESTRY CARVED AND INLAID ARMCHAIRS

Lombardian, Renaissance

Scrolled arms, carved with acanthi at the stiles, turned armposts, scrolled apron and front stretcher, and across the back two heavily scrolled broad stretchers carved in relief, the upper one with a shell crest. Stile tops carved in acanthus motive. Stiles, arms and legs inlaid, in cherry and walnut, and the broad stretchers each carrying an inlaid panel. Seats upholstered in Brussels tapestry decorated with figures, fruits, animals and birds.

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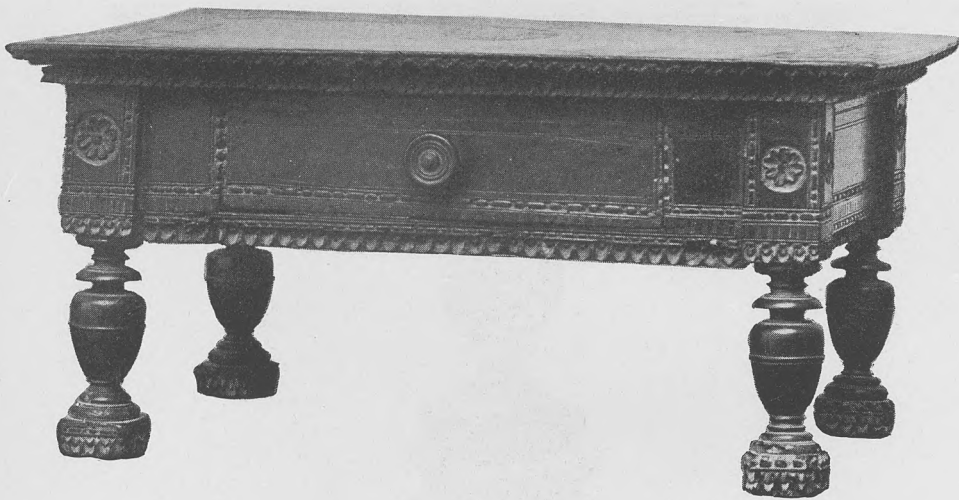


726—CARVED WALNUT TABLE

Florentine, Sixteenth Century

Oblong, with molded edge; baluster of vase form carved with acanthus leaves in bold relief, the vase resting on a rectilinear section based upon four lion-claw feet.

Height, 33 inches; length, 37 inches.



727—RENAISSANCE WALNUT TAVOLINO

Florentine, Early Fifteenth Century

Resting on four urn-shaped balusters, its aprons carved in delicate leaf and shell patterns while the dies are enriched with carved rosettes. The top is inlaid with festoons and its molded edge finely carved with acanthus. There is a centre drawer working upon a concealed spring device.

Length, 19½ inches; diameter, 13 inches; height, 9¾ inches.

Note: A charming document of the artistic beauty in all forms of domestic life in Italy under the Medici. A small table used by the nurses at Baptism. In its proportions it is a perfect illustration of architectural treatment of furniture in miniature.

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728—EARLY RENAISSANCE TABLE *Lombardian, Sixteenth Century*

On square legs joined by rails and supporting carved and fluted apron. Two drawers.

729—PAIR ROYAL AUBUSSON TAPESTRY CARVED WALNUT FAUTEUILS *French, Louis XV Period*

Conventional type, of scrolled outlines throughout, the arms spreading, the legs cabriole. The frames richly carved in relief with garlands, leaves and vines, and cartouches characteristic of the period. Back, seat and arms upholstered in brilliant *Aubusson-royal* tapestry, its rich designs including an opened pomegranate amongst many fruits and flowers, with birds perched among them.



730—ANDREA DEL SARTO WALNUT PRIE-DIEU

Florentine, Sixteenth Century

Molded oblong, sloping book rest, supported on molded panel, adorned by two very finely voluted brackets having fluted rustications and set on narrow kneeling box.

Height, 37½ inches; width, 3½ inches.

Note: This graceful type of prieu-Dieu has so often appeared in paintings by del Sarto that this shape is known by his name.

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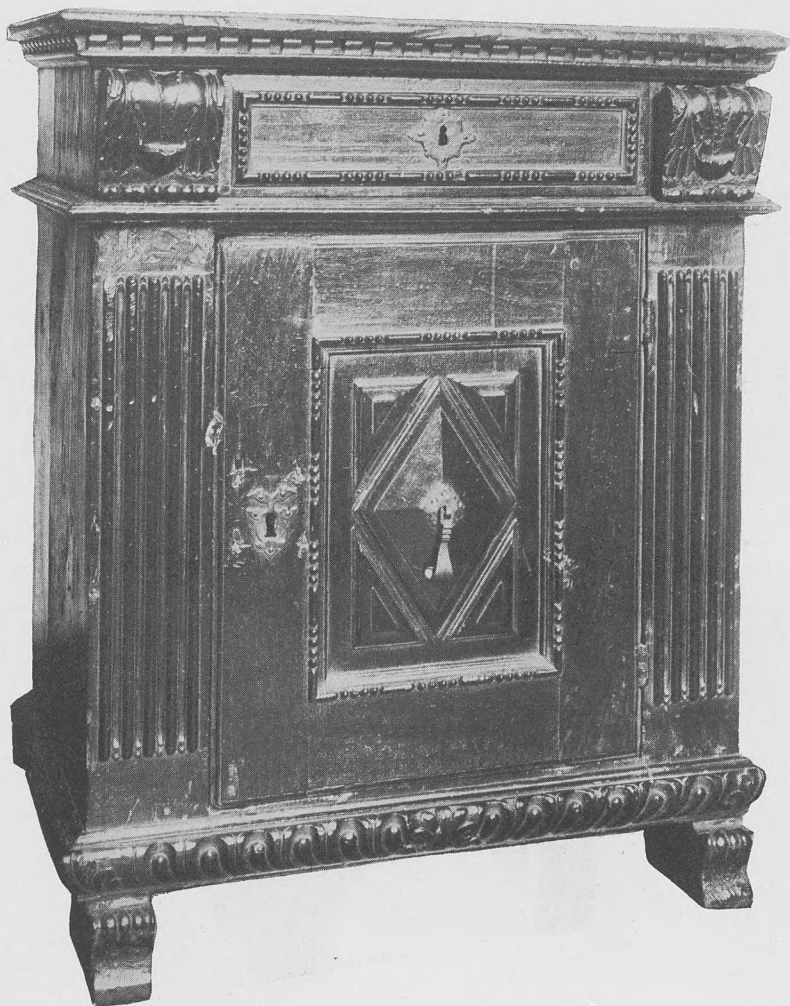


731—GOTHIC CABINET IN THREE PARTS

Lombardian, Fifteenth Century

Upright oblong with four plain angular feet; in lower part two drawers and one door; upper part has one door; base separate. Base carved with three rosettes, the middle door with a lozenge-shaped panel and the upper door with a floral medallion. Front carved with numerous moldings and borders and a cornice.

Height, 5 feet 9½ inches; width, 28 inches.



732—CARVED CUPBOARD

Tuscan, Sixteenth Century

Oblong, with plain top molded, over a shallow bracketed cornice; stiles vertically channeled, with alternate half-round moldings; at their top heavy leaf carvings which form the fronts of two drawers. Central drawer and the single door paneled with *perlé-olive* moldings, and on the door a scrolled drop handle. Gadrooned base.

Height, 44 inches; width, 37 inches.

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733—CARVED WALNUT CABINET

French, Sixteenth Century

School of Lyons. Oblong with edge molded and base channeled and resting on large knob feet. Superimposed a smaller structure of similar shape but different decoration, with an interrupted pediment. Each part has two doors, those of the upper section carved in relief with figures of Ceres and Flora, those of the lower section with *chimères*. At top of lower section a long drawer, carved with a seraphim in high relief. Floral and other carvings incised and in relief adorn other surfaces of both sections, which display also inlaid panels of black marble. Fine patina.

Height, 83 inches; width, 43 inches.



734—GOTHIC CARVED OAK CUPBOARD

Northern Italian, or Southern French, Fifteenth Century

Oblong, on four straight grooved legs which are continuous with the heavy stiles, above the top a parapet; four doors. Doors and parapet boldly incised with large and small rosettes, enclosing floral designs, armorial bearings and the sacred monogram. Ends carved in relief with linen-fold panels.

Height, 65 inches; length, 45½ inches.

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735—WALNUT CABINET WITH TWO DOORS

Ligurian, Sixteenth Century

Oblong on lion-claw feet; dentated cornice and molded top; two drawers in the frieze with fronts carved in leaf motive. Stiles carved in a formal motive of C-scrolls, issuing from a vase, and a central stile between the doors carved with a grape-scroll. Doors paneled and have wrought iron bails. Base molded with a succession of bulbs.

Height, 45 inches; length, 44 inches.



736—RENAISSANCE CARVED WALNUT CREDENZA

Florentine, Sixteenth Century

Nearly square case of harmonious proportions. Centre door covered with detached motifs of the lily symbol of Florence. The stiles are slightly tapering vase-shaped pilasters carved with guilloche and crested with Ionic capitals; bracket feet enriched with winged amorini heads, the frieze under a dentiled cornice is carved in an archaic basket weave pattern and contains one drawer with engraved bronze knobs shaped as pomegranates. In fine state of preservation and remarkable patina.

Height, 41 inches; length, 3 feet 4 inches; depth, 1 foot 4 inches.

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737—LATE RENAISSANCE WALNUT TABLE

Umbrian, Sixteenth Century

On tapering square legs, reeded on four sides, supporting ovolo shaped fluted apron-acanthus carving at the corners.

Height, 2 feet 3½ inches; length, 2 feet 5 inches; diameter, 1 foot 11 inches.



738—CARVED OAK LIBRARY TABLE *French, Sixteenth Century*

School of Lyons. Oblong top, and short convex skirt carved with a molding of floral derivation, with a conventionalization which makes an H a conspicuous pattern. Lyre-shaped legs on scrolled feet, all carved with rosettes, cartouches, discs and primitive designs. Lyre-shaped underbrace, also carved, on a broad molded stretcher.

Length, 5 feet; width, 32 inches.

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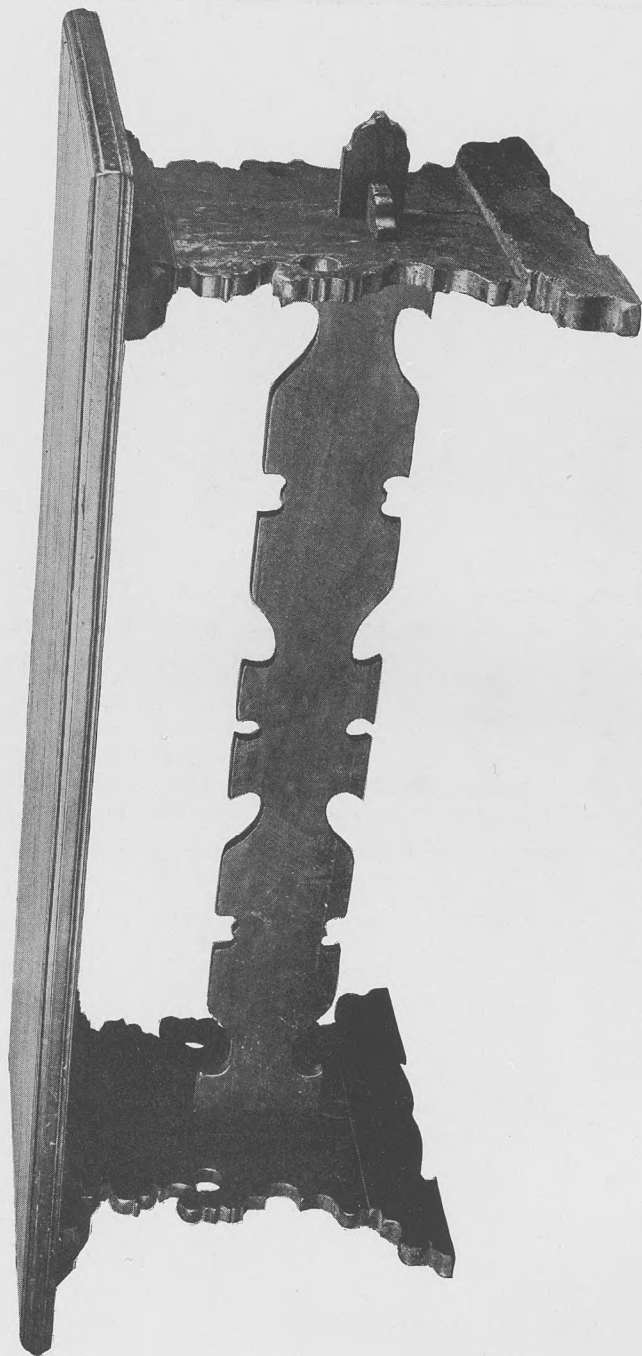
739—EARLY RENAISSANCE REFECTORY TRESTLE TABLE

Florentine, Late Fifteenth Century

On two broad urn shaped and pierced supports of an archaic pattern connected by an uncommonly shaped stretcher, molded oblong two-inch top.

Note: A similar table, varying in the stretcher only, is illustrated in Dr. Frida Schottmüller's book on Italian Renaissance Furniture, page 131.

Width, 2 feet 9 inches; length, 7 feet 7 inches; height, 2 feet 9 inches.



No. 739—EARLY RENAISSANCE REFECTORY TRESTLE TABLE
(*Florentine, Late Fifteenth Century*)

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740—CARVED OAK CUPBOARD

School of Lyons, Sixteenth Century

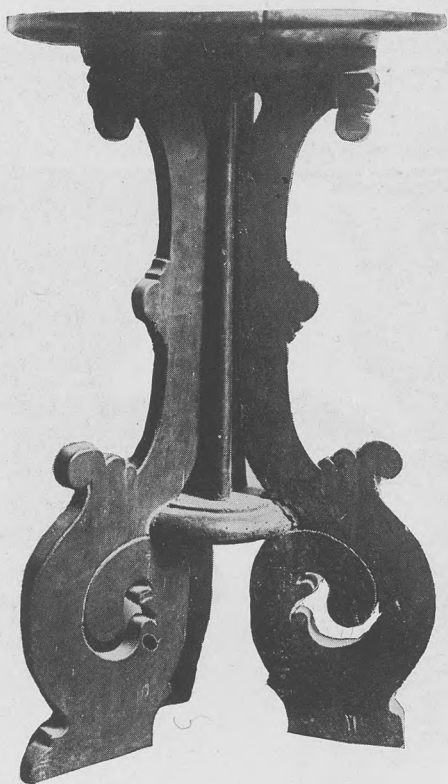
In two pieces, the lower section open, the upper section having two compartments with doors and a long drawer with wrought iron knob. The doors, in molded doorways set between grooved columns carved in relief with vines, are sculptured with figures in relief within molded and carved frames, in one Justice, in the other Vanity. In a central niche stands Venus, beneath a cartouche above which appears a dove. At either end are panels within carved frames, enclosing cartouches bearing cherub-heads. Carved cornice and the drawer front. The lower section has a back-panel carved with a nude figure of Peace within an oval wreath, flanked by cupids and dolphins, and grooved pilasters. Front stiles carved in broad vase form, with relief heads at the base, which is carved with floral scroll and *perlé-olive* moldings.

Height, 5 feet 4 inches; length, 4 feet.



No. 740—CARVED OAK CUPBOARD
(*School of Lyons, Sixteenth Century*)

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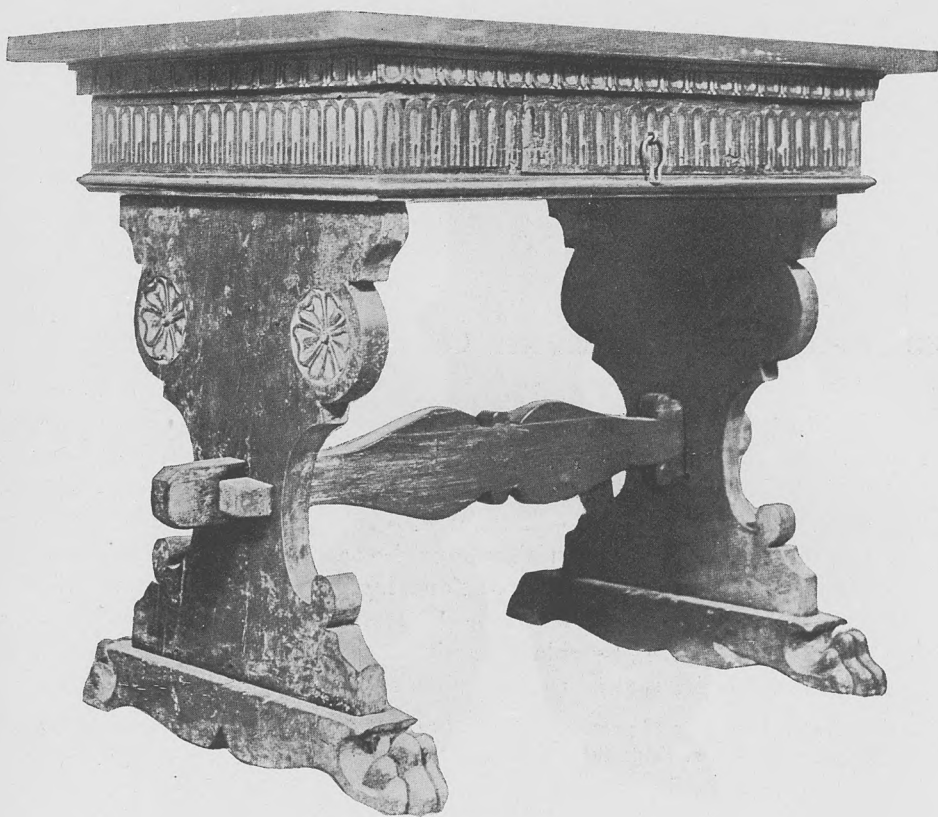


741—SMALL WALNUT TABLE

Florentine, Sixteenth Century

Circular top; with finely conceived tripod outflanged scroll-bracketed supports surrounding a central shaft having a circular molded platform towards foot. Rich patina.

Height, 27½ inches.



742—WALNUT TABLE

Tuscan, Early Sixteenth Century

Rectangular top. One drawer. Skirt carved by incision in simple design; solid end-legs in scroll motive incised with large rosettes and resting on solid underbraces with lion-head feet; scrolled stretcher. Dark patina.

Length, 34½ inches; width, 23 inches.

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743—FLORENTINE RENAISSANCE CARVED WALNUT CABINET

Sixteenth Century

In two portions. The lower part fitted with two doors in molded and leaf carved frames flanked by ovolo carved stiles headed by lions' masks. Paneled returns. The upper portion has a fall front of finely figured wood paneled with a broad band of carved rosettes. The centre is formed by a flap door of richly figured wood in rosette carved borders, ovolo frieze with concealed hinged opening carved with a running Greek leaf ornament, paneled sides, dentiled cornice. The interior bears a centre door, flanked by columnar niches facing concealed compartments and nineteen drawers of varying sizes sectioned by carved moldings.

Note: Fine state of preservation. This cabinet closely resembles the one illustrated on page 122 of Dr. Frida Schottmüller's book on Italian Renaissance Furniture.



No. 743—FLORENTINE RENAISSANCE CARVED WALNUT CABINET
(*Sixteenth Century*)

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744—WALNUT CABINET

Florentine, Sixteenth Century

In two pieces. The lower part a cupboard with two doors with two bronze handles, molded base and resting on lion-claw feet; corners indented and occupied by two Doric columns, and adjoining them pilasters with cartouches and pendants. Bracketed cornice. The upper section with fall front, paneled in root walnut, pilasters with caryatids and molded cornice. Within, eleven drawers faced with root walnut, with bronze drop handles, and two compartments with lock doors.

Height, 4 feet 8 $\frac{3}{4}$ inches; width, 3 feet.



745—WALNUT CUPBOARD-DESK

Florentine, Early Sixteenth Century

Slant front which lifts; one door. Stiles richly carved in bold relief with female busts, flowers and leaf pendants. Dark patina.

Height, 31 inches; width, 21 inches.

From the Fairfax Murray Collection, London.

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746—CINQUECENTO CARVED WALNUT MARRIAGE CHEST

Florentine, Sixteenth Century

Rectangular cassone; molded and carved edges; recess panels finely carved and enriched with Satyr Caryatids supporting Ionic capitals. Molded and carved base and lion-paw feet. Superb patina.

Length, 3 feet 9½ inches; depth, 1 foot 9 inches; height, 1 foot 8½ inches.



No. 746—CINQUECENTO CARVED WALNUT MARRIAGE CHEST
(*Florentine, Sixteenth Century*)

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747—ROOT WALNUT CABINET *Tuscan, Early Sixteenth Century*

Rectilinear, in two sections; on claw feet. Three drawers and one door in each section. On the upper section incised molding in shield design; the lower door paneled with a *perlé-olive* molding. All drawers and doors with turned wooden knobs. Richly patinated and in fine preservation.

Height, 6 feet 3 inches; width, 38 inches.



748—GOTHIC INLAID CABINET IN TWO PARTS

Lombardian, Late Fifteenth Century

An unusual design, with the upper part raised on scrolled legs; in upper part one door, in lower part one door and one drawer, with bronze button handles. The front inlaid in light and dark wood in diagonal sections and geometrical figures. Carved scroll cornice and carved molding.

Height, 5 feet 9 inches; width, 28 inches.

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749—CARVED OAK TALL-BACKED HALL SEAT

French Gothic, Fifteenth Century

Oblong with straight arms above the solid ends, the arms finished with concave molding. Hinged seat cover opening to the chest which forms the lower part of the piece. The face of the chest and the lower part of the back finely carved with panels scrolled as an opened parchment book, its back to the observer, and the ends carved with panels scrolled in linen-fold pattern. Upper part of back carved in relief with cathedral windows and Gothic tracery, two of the four panels displaying escutcheons of noble French families. Dark patina.

Height, 69 inches; length, 51½ inches.

From the De Motte Collection, Paris, 1922.



No. 749—CARVED OAK TALL-BACKED HALL SEAT
(*French Gothic, Fifteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



750—WALNUT CABINET

Northern Italian or Southern French, Late Fifteenth Century

Rectangular top with molded and fluted edge, supported by three carved brackets, apron fitted with two drawers with paneled fronts. Body as a cupboard with two paneled hinged doors, divided and flanked by vertical panels. Molded base, rectangular feet.

Note: Remarkably interesting specimen of early carving.

Height, 3 feet 9½ inches; width, 5 feet 3½ inches; depth, 1 foot 8 inches



751—GOTHIC WALNUT CASSONE

Northern Italian or Southern French, Late Fifteenth Century

Rectangular, with hinged lid. Front divided into three round-arched panels, fitted with Gothic tracery, the spandrels carved with Gothic leaves, and with plain stiles. Ends paneled with carved Gothic rosetted tracery.

Height, 2 feet 3½ inches; width, 4 feet 8 inches; depth, 1 foot 10 inches.

752—GOTHIC WALNUT DOOR

Florentine, Sixteenth Century

Rectangular, with arched top, surrounded by sunken moldings and divided by molded stiles into six panels, entirely occupied by carved diamond-shaped diaper enclosing floriated rosettes. The upper middle panel has a carved scrolled escutcheon charged with the arms of the Strozzi family. Wrought-iron lock, with heart-shaped escutcheon and circular sunken rosette, decorated with interlacements and with a wrought-iron ring in centre.

Height, 74 inches; width, 39 inches.

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753—CARVED WALNUT CASSONE ILLUMINATED ON GILDING BY
JACOPO SANSOVINO *Venetian, Sixteenth Century*

Molded top; two forged iron handles; straight feet heavily carved. On the face under a bracketed and gilded cornice the broad central panel is elaborately carved in bold relief, and partly gilded, the ornamentation Venus nude and reclining, within scrolls, flanked by chimeras and genii, and at the ends within panels are cartouche heads. At the base various moldings.

Length, 5 feet 7 inches.



No. 753—CARVED WALNUT CASSONE ILLUMINATED ON GILDING BY JACOPO SANSOVINO
(*Venetian, Sixteenth Century*)

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754—CARVED WALNUT CABINET *Tuscan, Sixteenth Century*

Molded top, body fitted with two doors and two drawers, the latter carved with guilloche. The stiles are stelæ, fan crested. The dies are carved with rosettes; circular bronze knobs.

Note: An architectural design very characteristic of the epoch.

Height, 3 feet 4 inches; width, 2 feet 11 inches; depth, 1 foot 6 inches.

755—PAIR CARVED WALNUT WALL PEDESTALS

Venetian, Sixteenth Century

Deep quadrangular top, molded, the face carved with a cartouche. Below this the sides carved as great volutes and converging to a narrow base; under the top a huge yawning lion head, and below, within the sides, a volute.

Height, 4 feet 10½ inches.



756—WALNUT HALL SEAT AND CHEST

Tuscan, Sixteenth Century

Oblong with high back supporting a cornice, the back paneled and molded; seat plain; front ornamentation similar to that of the back. Front paneled grooved and carved with hoof feet; scrolled apron. Dark patina. On molded projecting base.

Height, 5 feet 4½ inches; length, 6 feet.

Base dimensions, 2 feet 6 inches by 6 feet 2 inches.

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757—GOTHIC CARVED OAK BENCH

Northern Italian or Southern French, Early Fifteenth Century

The back paneled with four Gothic motifs. Straight arms and shaped arm rests. Solid beam seat. Exceptional state of preservation.

Height, 4 feet 2 inches; length, 5 feet 10 inches; depth, 1 foot 6 inches.



No. 757—GOTHIC CARVED OAK BENCH
(*Northern Italian or Southern French, Early Fifteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

758—CARVED OAK COURT CUPBOARD

Southern French, Sixteenth Century

Oblong with corners chamfered, on block feet. Molded base forming a shelf, with a considerable space above it and with paneled back, which together with two front stiles supports the cupboard proper on top, which has two doors and two drawers. These and the panels which complete the sides are finely carved in relief with bird and fish scrolls, fruits and cherub heads, and the stiles have turned baluster pilasters.

Height, 5 feet; length, 4 feet 7 inches.



No. 758—CARVED OAK COURT CUPBOARD
(*Southern French, Sixteenth Century*)

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759—RENAISSANCE WALNUT PRIE-DIEU CABINET

Florentine, Sixteenth Century

Bombé front fitted with two doors and two drawers and carved in the most delicate manner with conventionalized holly scrolls and guilloche borders. Gadrooned moldings and stiles superbly carved with fruit festoons and dies of rolled acanthus leaves. Cabinet created by a master designer. Remarkable patina.

Width, 3 feet; height, 3 feet 2 inches; depth, 2 feet 4 inches.



760—IVORY INLAID RENAISSANCE CASSONE

Florentine, Early Fifteenth Century

Certosina work. Front paneled and inlaid with precious woods in delicate patterns in the Oriental taste of the Quattrocento. The top and sides are similarly inlaid in holly wood and ivory. Centre of the top enriched with a chessboard pattern. The interior in excellent preservation with original color values. Inlaid border at the frieze of the chest.

Note: An example closely resembling our own is in the Schloss Museum and illustrated in Dr. Frida Schottmüller's book on Italian Renaissance Furniture, page 43.

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761—MONASTERY TABLE IN WALNUT AND FORGED IRON

Italian, Fifteenth Century

Walnut top, circular, and revolving upon a forged Gothic iron tripod, which is scrolled and ornamented with projecting knobs. One of the three arms of the top-frame forged as a candlestick.

Diameter, 30 inches.

Note: Unusual, original specimen.

762—PAINTED AND GILDED ARCH *Florentine, Seventeenth Century*

Round arch, with molded and curved front, having cherub as keystone. Soffit and sides painted, in colors and gold, with panels of angels, a Saint holding a Cross, scrolled labels and partially defaced inscription in Latin characters.

Height, 4 feet 9½ inches; width, 3 feet 11 inches; depth, 1 foot 7 inches.



763—OVAL MARQUETERIE MAHOGANY TABLE

Italian, Seventeenth Century

The top smooth and inlaid with intricate borders, the convex body contracting somewhat to four cabriole legs of angular contour. Under the top an inlaid border, floral and *perlé-olive*, above a border of geometrical design. Sliding shelf and five drawers.

Greater diameter, 37 inches.

764—PAIR PETIT-POINT OCTAGONAL TABOURETS

French, Sixteenth Century

Decorated with scenes of Olympian legends in very fine needlepoint of numerous colors.

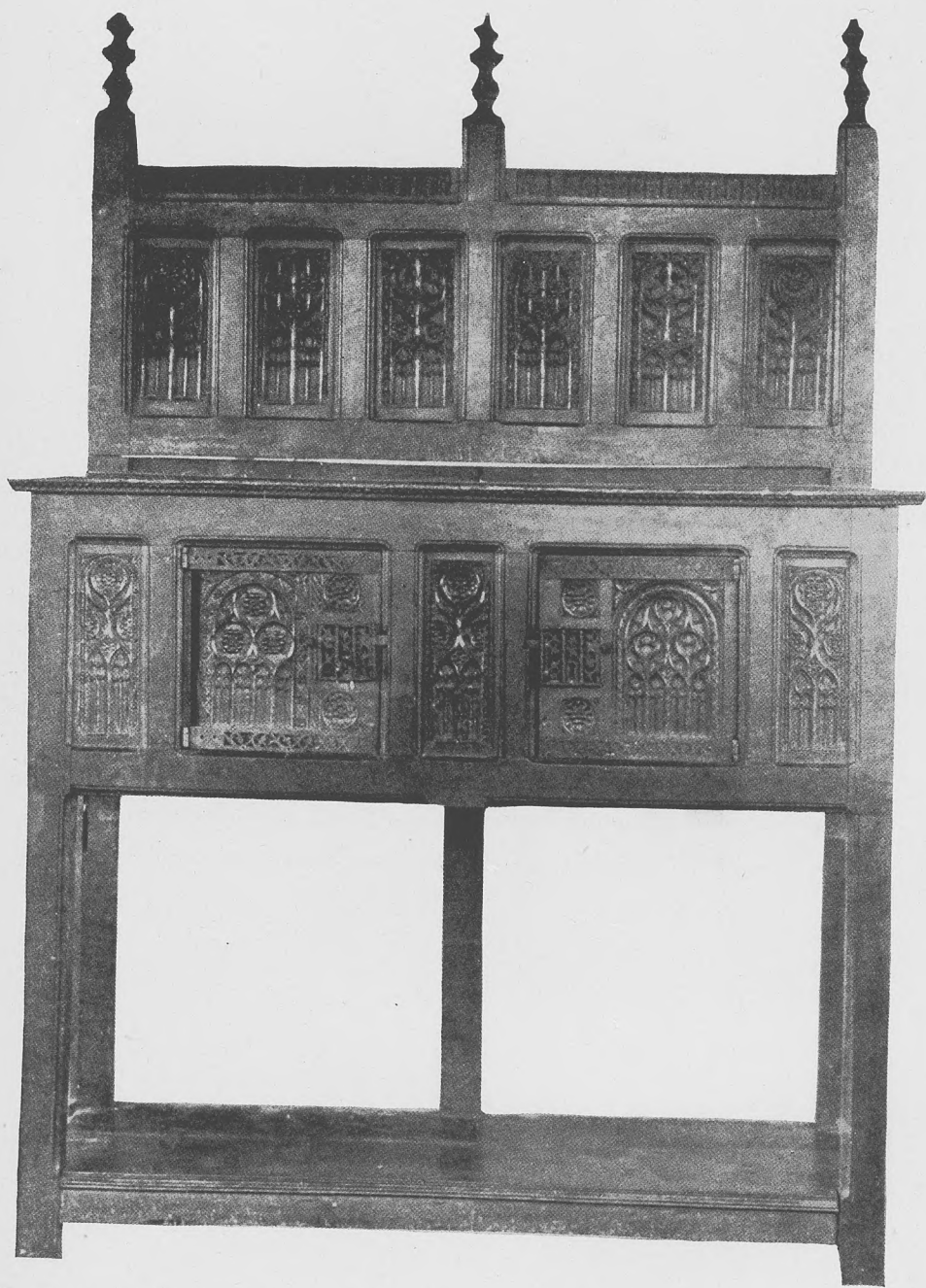
Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

765—GOTHIC WALNUT CABINET

Southern French, Fifteenth Century

Rectangular top with molded and carved edge, rising back with six panels filled with Gothic tracery and divided and flanked by plain stiles of which three end in square molded and carved Gothic pinnacles. Body as a cupboard with two hinged paneled doors, filled with Gothic tracery and rosettes, divided and flanked by vertical panels filled with Gothic tracery strapped with pierced wrought-iron bands and with wrought-iron lock-plates pierced with Gothic tracery. Open lower part with square legs and plain, straight-fronted base. (Slight restoration, to legs only.)

Height, 7 feet 4½ inches; width, 5 feet 3 inches; depth, 1 foot 11½ inches.



No. 765—GOTHIC WALNUT CABINET (*Southern French, Fifteenth Century*)

Kindly read the Conditions under which every item is offered
and sold. They are printed in the forepart of the Catalogue.

766—GOTHIC GILDED PASTIGLIA CASSONE

Tuscan, Early Fifteenth Century

Oblong hinged cover; the front triple paneled; displaying very interesting lobed circular medallions centred with rayed leonic masks and bordered with bandings of Gothic inscriptions interrupted by further masks. Supported on broad feet terminated with archaic animalistic heads, these of an even earlier period than the cassone.



No. 766—GOTHIC GILDED PASTIGLIA CASSONE (Tuscan, Early Fifteenth Century)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



767—CARVED WALNUT CRADLE WITH ILLUMINATION IN GOLD
Florentine, Sixteenth Century

C-scrolled solid rockers, molded and decorated on both sides, the outer sides with Neptune's horses and floral scrolls carved in relief. The exterior of the cradle a mass of elaborate relief carving in various moldings and bands of floral tracery. Scrolled crestings at head and foot. On these and on the sides four escutcheons, including those of the Martelli and Piccolomini families.

Height, 35 inches; length, 41½ inches.

Note: A closely similar example is in the Musée des Arts Décoratifs in Paris and illustrated in Frida Schottmüller's book on Italian Renaissance Furniture, page 128.



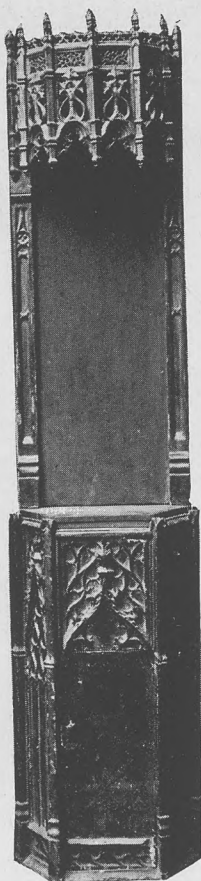
768—CARVED AND GILT SHRINE-CUPBOARD

Spanish, Late Fifteenth Century

The front a door, opening to a shrine enclosure above which a smaller door opens to an upper shelf, the inner door also carved and gilded. On the outer door is an arch and tracery, carved and gilded, the panel within the arch painted with a figure of Christ on His cross, against a dark green background. Two slanting sides, each carved with cathedral window arches and elaborate tracery in relief and gilded. Tall canopy, pierced, carved in relief and gilded, in conformity with the ornament below.

Height, 8 feet 4 inches; diameter, 29½ inches.

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769—CARVED AND GILDED SHRINE-CUPBOARD

Spanish, Late Fifteenth Century

Two slanting sides converging to the front, and all carved in relief and gilded, the window arches and tracery. Lower part of the front a door, in polychrome with an image of Christ, bleeding. Tall canopy, pierced, carved in relief and gilded, in conformity with the ornament on the lower section.

Height, 7 feet 6 inches; diameter, 22 inches.



770—CARVED AND GILDED WALNUT TABLE

Venetian, Sixteenth Century

Oblong, with a single drawer having pear-shaped drop handles. The legs four grooved columns resting on two stretchers supported on knob feet. Connecting the two stretchers a third, or cross-brace, supporting a colonnade extending under the median line of the table. All stretchers bordered by *perlé-olive* moldings, and the base of the columnar legs carved with masks and other reliefs. Scrolled skirt, carved in relief with floral scrolls entwining mascarons. Top, unpainted, has a delicate patina.

Length, 36 inches.

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GOTHIC AND RENAISSANCE ARMCHAIRS, SETTEES AND BEDS



771—GOLD THREAD TAPESTRY WALNUT ARMCHAIR

Early Seventeenth Century

Four sided tapering baluster supports and arm rests. Molded and voluted scrolled arms. Shield-shaped back and seat covered with Flemish tapestry, woven with a figure of a gardener. The back with an imaginative vegetation of fruit and flowers and a bird perched on a branch. In brilliant colors heightened with gold thread. The chair is trimmed with uncommon tapestry galloon recalling the studding of bronze nails.



772—SIX FLEMISH TAPESTRY WALNUT CAQUETEUSES

French, Henri II Period

Turned walnut frame, with carved cresting in shell and scroll design. Seat upholstered in Renaissance tapestry of fruit and leaf motive; the tapestry panels of the backs picturing figures, mainly musical.

773—WALNUT FLEMISH TAPESTRY TABOURET

French, Louis XIII

Knob-turned legs and stretchers; oblong top with chamfered corners, upholstered in Flemish verdure tapestry.

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774—AUBUSSON TAPESTRY FIRE SCREEN

French, Louis XV Period

After a cartoon by Boucher. Beside a fountain in a palace park a young girl runs up to a youth who is walking on stilts. He wears a deep pinkish coat and buff trousers. The girl is in gray and blue. In a scrolling frame on a standard of scrolled work, carved, painted black and gilded as to the details, and having a shelf in front.

Height, 48 inches.



775—TAPESTRY WALNUT SETTEE AND FOUR ARMCHAIRS

French, Louis XII Period

Settee with scrolled top and wing arms; turned legs and stretchers. Covered with Flemish tapestry of the period, its designs displaying heads and cartouches among flowers. Chairs with scrolled arms and turned underbraces, the seats and backs in verdure tapestry, all of the period.

Length of settee, 6 feet 2 inches.

776—WINGED EXTENSION NEEDLEPOINT ARMCHAIR

English, William and Mary Period

Upholstered in needlepoint of highly conventional designs which suggest an Eastern origin; in a variety of colors. In addition equipped with an ample cushion in the same upholstery. Legs, stretchers and armposts in vase and knob turning. The top can be tilted back at any angle, swinging on hinges and being retained by forged iron notched arcs at the sides.

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777—CARVED MAHOGANY “BONHEUR-DU-JOUR” WITH BRONZE
MOUNTING *French, Louis XVI Period*

Oblong table with sliding writing-shelf, one long drawer and three short ones; slender tapering legs, grooved. Cabinet-top with two doors; two small drawers and a secret compartment; fluted and reeded at the stiles. Marble top, galleried.

Height, 42 inches; width, 25½ inches.

778—CARVED WALNUT ARMCHAIR UPHOLSTERED IN GROS-POINT
French, Eighteenth Century

Scrolled arms, armposts, skirt and legs, with soft patina. Broad seat and back in gros-point on green ground, with large panels picturing birds and scrolls in white, black and red on a tan ground.



779—INLAID “BONHEUR-DU-JOUR” WITH ORMOLU MOUNTS

French, Louis XV Period

Oblong with projecting and rounded corners, on lightly scrolling legs with bronze feet and knees in acanthus pattern; one drawer of three compartments each with sliding cover; top with two doors and two drawers, bound and galleries in bronze. All surfaces, including a lower shelf, inlaid in exotic woods with landscapes and buildings in great variety, vases and objects of household utility and adornment.

Height, 35 inches; length, 28 inches.

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780—QUATTROCENTO BED IN CARVED WALNUT

Lombardian, Late Fifteenth Century

A four-poster, the posts slender columns incised and carved in relief in various sections and supporting elaborate finials. Stretchers carved at top and bottom with spiral moldings. On a quadrilateral base of beechwood carved in relief with interlacing Gothic scrolls. Gothic tester with a frieze showing ten embroidered panels on a red ground embroidered in formal design. The panels exhibit various episodes in the lives of Christ and the Saints.

Height, 6 feet 11 inches; length of base, 7 feet 7 inches; width of base, 6 feet 4 inches.



No. 780—QUATTROCENTO BED IN CARVED WALNUT
(*Lombardian, Late Fifteenth Century*)

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781—NEEDLEWORK CARVED WALNUT CANAPÉ *Régence Period*

Triple serpentine back, scrolled wings and loose seat, enriched in petit- and gros-point with classic subject within scrollings having perched birds executed in rich colors on black grounds. Supported on cartouched cabriole legs.

Length, 6 feet.

782—CHILD'S NEEDLEPOINT ARMCHAIR

French, Eighteenth Century

Wedge-shaped back and oval seat, with lightly scrolled arms and turned armposts and legs. Upholstered in needlepoint with panels of flowers and fruits, and floral designs.

From the Georges Seligmann Collection, Paris.

783—NEEDLEPOINT ARMCHAIR

Italian, Seventeenth Century

Upholstered in gros-point and petit-point, the design on the back a representation of Daphne and Chloe; on the seat are conventional floral designs. Tuscan frame, the scrolled arms carved in relief with acanthus leaves, and the armposts, legs and underbraces all scrolled.

RUGS AND GOTHIC AND RENAISSANCE TAPESTRIES



784—GOTHIC TAPESTRY PANEL

Flemish, Fifteenth Century

Standing figure of a solemn woman under interlacing branches, and holding a spade in her hands. At bottom appears the rump of a horse.

Height, 8 feet 4 inches; width, 7 inches.

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785—PERSIAN RUG

Sixteenth Century

The field woven with lattice diamonds occupied by rosettes, very beautifully scrolled with Herati leaves; occupied at centre by small lobed oval floral medallion, at corners with bracketed motives. Border of highly conventionalized varied lotus blossoms; rose-crimson and sapphire-blue predominating in the color scheme of the composition.

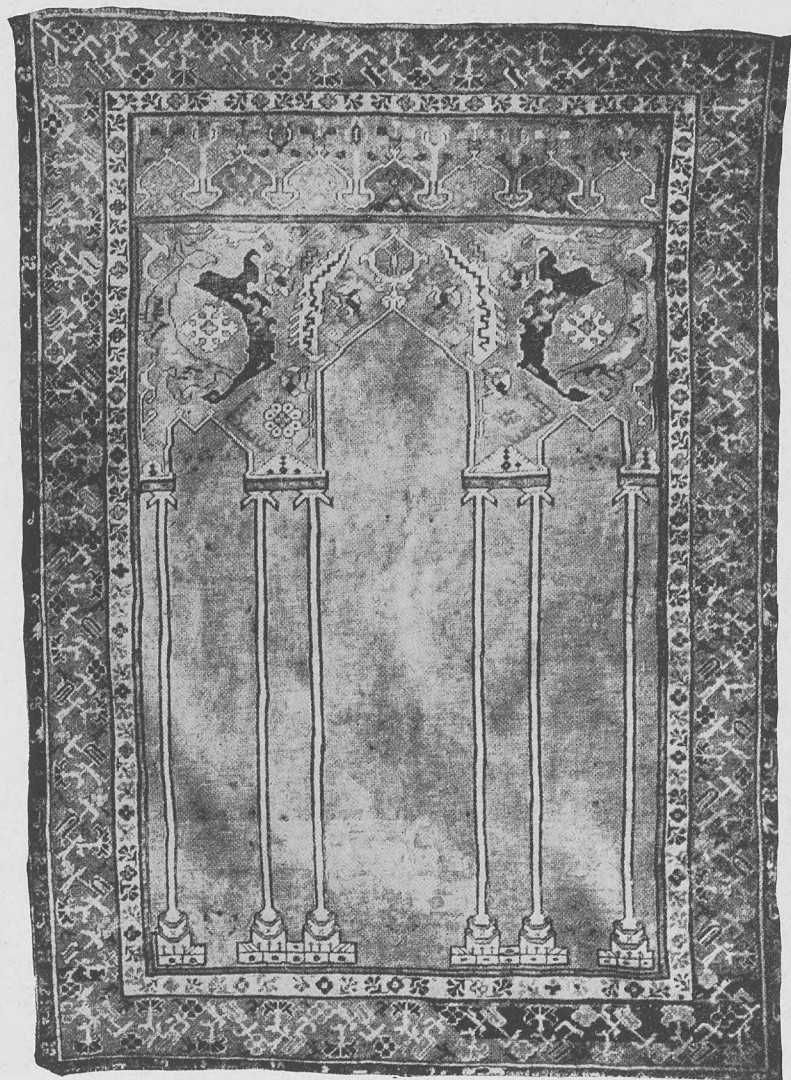
17 feet by 6 feet 6 inches.

From the Count Stroganoff Collection, Rome.



No. 785—PERSIAN RUG (Sixteenth Century)

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786—GHIORDES PRAYER RUG

Sixteenth Century

Field with a yellow ground designed as a triple arched mihrab with columns and spandrels filled with varicolored scrolled, serrated and pointed leaves; above is a panel of varicolored trefoil patterning. Inside guard of varicolored rosettes and floral sprays, outer guard of floral scrolls and main border of varicolored flower and leaf zigzags.

Length, 6 feet; width, 4 feet 2 inches.



787—ROYAL AUBUSSON TAPESTRY

Régence Period

JARDINIÈRE OF FLOWERS. Before a remarkable field of rich Havana brown stands an ornate jardinière, enriched with demi-nymphs and filled with a mammoth bouquet of exceedingly varied flowers. Woven in rich pastel colors in which a sapphire-blue predominates. Flanked by borders at sides having cartouches occupied by cupidons. Above and below the cartouches are rich sapphire-blue panels adorned with fine scrollings of acanthus leaves.

Height, 7 feet 3 inches; width, 6 feet 2 inches.

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788—ROYAL LOUIS QUINZE SAVONNERIE CARPET

French, Late Seventeenth Century

Composed of a centre field occupied by a bold floriated and trellised central cartouche holding roses on a field of detached group of floral sprays, framed by an angular shell-crested and beaded acanthus molding with handsome spandril compositions in naturalistic colors. Broad border of leaf and urn cartouches between trellised borders from which arise delicately shaped floral arabesques, between fretted scroll bands; on a rich two-tone fawn ground.

24 feet by 14 feet 10 inches.



No. 788—ROYAL LOUIS QUINZE SAVONNERIE CARPET (*French, Late Seventeenth Century*)

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789—LARGE TAPESTRY PANEL *Flemish, Late Fifteenth Century*

The central field of dark blue occupied by a floriated escutcheon in golden-browns with the motto AFRUCTIBUSEORUM COGHOS GET SEOS, supporting a shield bearing the three lilies of France. Wide floral scroll border with escutcheons at the four corners, one with the motto AVE MARIA.

Height, 7 feet 10 inches; length, 9 feet.



No. 789—LARGE TAPESTRY PANEL (Flemish, Late Fifteenth Century)

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790—BIBLICAL TAPESTRY IN THE GOTHIC MANNER

Swiss, dated 1613

OUR LORD AND THE WOMAN OF SAMARIA AT THE WELL.

Christ is seated wearing voluminous robes, about centre of a flower-decked rising landscape. He converses with Samaritana who is at right of a large well-head drawing water from the well, her bucket of water standing on the coping of the well-head. In the foreground quaint field animals and birds disport themselves. Three disciples of Our Lord and a running stag are in the distance before a large edifice crested with wooded hills. Woven in fine harmonious colors. Labels at crown and foot bear lengthy biblical inscriptions in Gothic letters reading, "The water that I will give you will make life everlasting," and "O! Lord, forgive me, that I may not thirst eternally." (St. John IV, 14-15.) Signed with the weaver's mark, A. M. H., and date 1613 or 1513.

Height, 32 inches; width, 32 inches.



No. 790—BIBLICAL TAPESTRY IN THE GOTHIC MANNER (*Swiss, dated 1613*)

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791—ENGHIEN RENAISSANCE TAPESTRY *Early Sixteenth Century*

Rectangular shape. Woven on a light ground, in blues, greens and browns, with a "verdure" design of acanthus-leaf scrolls, trees, flowers, birds and animals, including two camels, and in the upper background with a mountainous landscape, a castle and other buildings. Border of flowers, fruits, leaves and birds.

Height, 10 feet 4 inches; width, 9 feet 10 inches.



No. 791—ENGHIEN RENAISSANCE TAPESTRY (*Early Sixteenth Century*)

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and sold. They are printed in the forepart of the Catalogue.

792—RENAISSANCE TAPESTRY

Brussels, Sixteenth Century

NIOBE IN TEARS. Niobe stands about centre of a flowered foreground before a temple sheltered by woods. She wears voluminous robes and is weeping for her lost children. Two attendants, maidens, are behind her. In the immediate foreground are two diminutive warriors, wearing classic garb, the one at left mounted on a charger. The composition is finished with delightful compartmented border, displaying classic figures within finely arched niches, overgrown with varied vines of flowers and clustered fruit, which interrupts the figures and flanks varied cartouches at crown and foot, which are occupied by birds. The whole is woven in very varied harmonious colors.



NO. 792—RENAISSANCE TAPESTRY (*Brussels, Sixteenth Century*)

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793—THE RETURN FROM THE HUNT

Flemish, Early Renaissance

In the rectilinear field triumphant hunters are returning from a hunt; a led horse carries the body of a dead stag. The leader is armed with a sword, and after him come trumpeters and halberdiers; dogs also join the procession. Wide border of flowers and fruit.

Height, 11 feet 4 inches; width, 12 feet.



No. 793—THE RETURN FROM THE HUNT (*Flemish, Early Renaissance*)

FIFTH AND LAST SESSION

SATURDAY AFTERNOON, APRIL 26, 1924

IN THE ASSEMBLY HALL

OF THE

AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 794 to 954, inclusive

MISCELLANEOUS ART OBJECTS



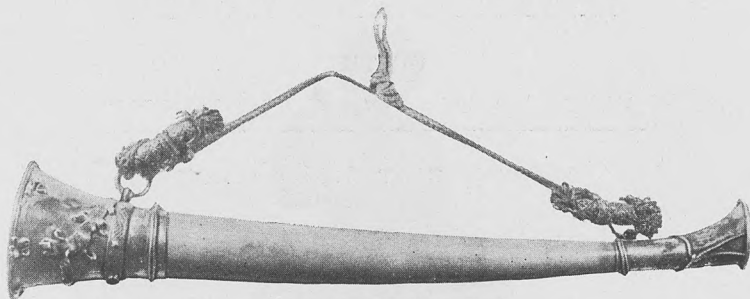
794—GILDED BRONZE HUNTING HORN WITH SILVER ORNAMENTATION

French, Early Fifteenth Century

Conventional form, adorned with floral scrolls and Gothic lettering on a cross-hatched ground. Silver mouthpiece and strap moldings edged in conventional floral design.

Length, 14 inches.

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795—IVORY AND SILVER-GILDED HUNTING HORN

French, Fifteenth Century

Of very slight curvature, with metal mouthpiece and trumpet end adorned with Gothic floral scrolls in relief and bound with silver cord.

Length, 12 inches.

796—BRONZE INK STAND AND CANDLESTICK

Italian, Seventeenth Century

On easel base with curved bird-foot front supports. Slender stem to which is fastened a horn shaped ink bowl with quill racks. Scalloped bobèche and candle cup.

797—MAJOLICA GROUP

Urbino, Sixteenth Century

On a plinth; a woman seated on a rock, playing the lute and gazing upward. Beside her a recumbent stag. Glazed in blue and orange, green and yellow and white.

Height, 9¼ inches.

798—ROCK CRYSTAL JEWEL CASKET

French, Sixteenth Century

Brilliant and clear rock crystal carved with sharp precision as an eight-pointed star and set in a silver-gilded mounting with hinge.

Diameter, 5 inches.



799—MAJOLICA FOUNTAIN MODEL *Urbino, Sixteenth Century*

A youth with laureled head is seated amid rustic surroundings over a fountain, playing the lyre, a cat at his feet and another beside him. Glazed in blue, green and black, orange, yellow and white.

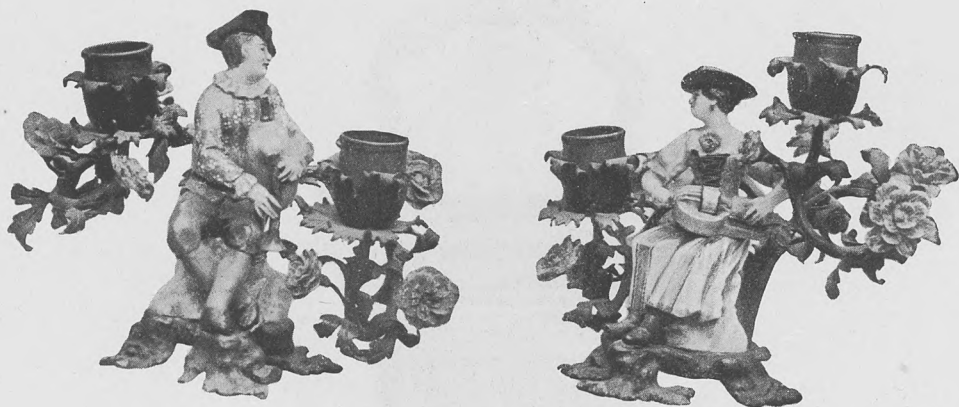
Height, 11 $\frac{3}{4}$ inches.

800—PEARL AND RUBY ENAMELED GOLD PENDANT

Venetian, Sixteenth Century

Small open round basket of sapphire-blue enamel lavishly enriched with drops of Oriental pearls, suspended from a spray of flowers and bow-knot adorned with many further pearls and rubies.

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801—PAIR PORCELAIN AND BRONZE TWO-LIGHT CANDELABRA

Louisberg, Eighteenth Century

Porcelain figures of musicians, male and female, seated on rocks, their glazed apparel purple and green, yellow, red and white. On gilded bronze rustic bases and surrounded by bronze and porcelain flowers.

Height, 5½ inches.

802—PEARL AND RUBY GOLD NECKLACE

Venetian, Sixteenth Century

Composed of open oval medallions of Oriental pearls centred with rubies and gold geometric motives. Small chain and clasp of later period. In leather case.

803—ENAMELED GOLD WATCH

By Moricaud; Geneva, Eighteenth Century

Bezel enriched with small pearls; the back finely enameled in colors with oval medallion occupied by family group surrounded by wreath in ivory and gold on black ground.



804—CARVED IVORY BUCKET .

German, Fifteenth Century

Cylindrical with slightly spreading molded rim, and molded base, above which appears a large rope molding. The sides a succession of moldings, in relief and incised differing patterns, and encircling the centre a band of Gothic lettering. Bail handle springing from French lilies carved in relief and studded, the handle richly carved in the motive of two dragons guarding a fluted globe.

Height, 11½ inches.

Shown at the "Exposition Rétrospective de Lyon," and bearing the label,

"From the Chabrières-Arles Collection."

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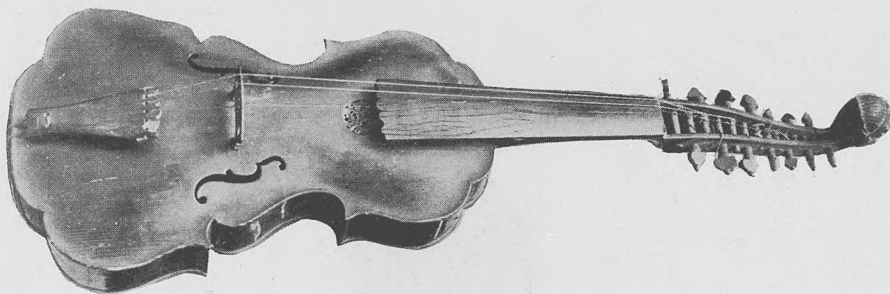


805—FOUR CARVED AMBER AND IVORY STATUETTES

Florentine, Fifteenth Century

Figures of saints poised upon quadrangular pedestals, each one carrying the name within an oval in the front. Three of them in rich deep tones of brown translucent amber, the fourth in a lighter opaque amber. The heads finely carved in ivory, carefully inset. Very rare production, and in remarkably good preservation.

Height, 7½ inches.



806--VIOLA D'AMORE

Italian, Eighteenth Century

Conventional scrolled case, pierced with scrolls and a rosace. At the top a finial in the form of a finely carved female head. Back of the top carved with floral scrolls. Maker's mark within: Joannes Florenus Guidantus, Fecit Bononiæ Anno 1740.

From the Fairfax Murray Collection, London.

807--ILLUMINATED MANUSCRIPT ON VELLUM. HORÆ

Early Fifteenth Century

Horæ Beatæ Mariæ Virginis, cum Calendario. (Calendar and some Prayers in French.) Illuminated Manuscript of the French School, early Fifteenth Century. Written in Gothic characters on 164 leaves of vellum, 7 $\frac{3}{8}$ by 5 $\frac{3}{8}$ inches. With one large miniature with full border, 9 other full borders and over 150 lateral borders, beautifully illuminated in burnished gold and colors in modified ivy-leaf design with small colored flowers interspersed, and hundreds of handsomely illuminated initial letters, line-ends and small capitals. 8vo, early stamped sheep over oaken boards, binding in poor condition, corner of first leaves mouse-eaten.

Note: Contains some beautiful borders. Unfortunately the miniatures (about sixteen in number) have all been deleted from the volume, with the exception of the one at beginning of the Office for the Dead, and that has been damaged by water.

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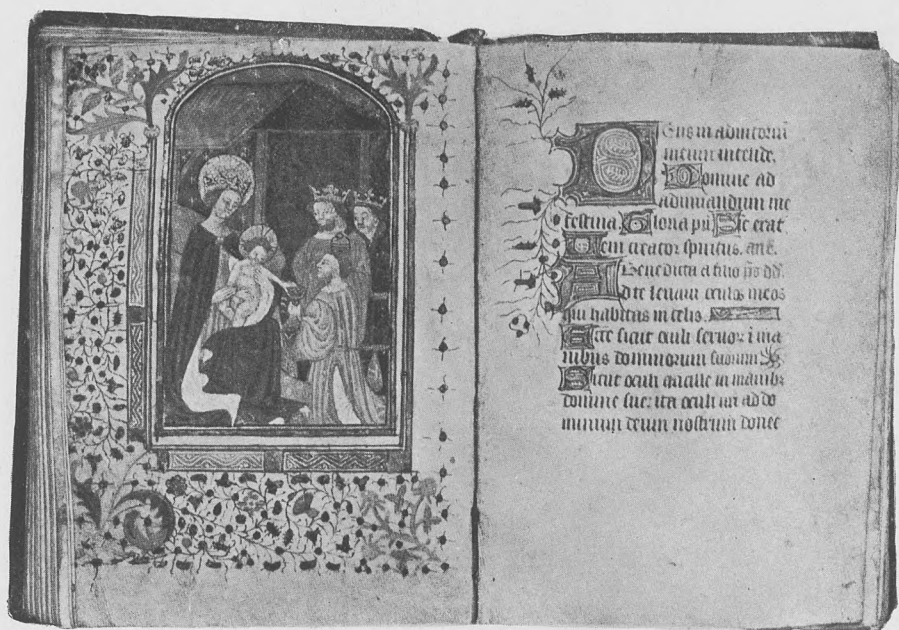
808—ILLUMINATED MANUSCRIPT ON VELLUM. HORÆ

Circa Late Fifteenth Century

Horæ Beatæ Mariæ Virginis, cum Calendario. Illuminated Manuscript probably of the Flemish School of the late Fifteenth Century. Written in Gothic characters on sixty-nine leaves of vellum, 7 $\frac{1}{8}$ by 4 $\frac{3}{4}$ inches. With large miniature within broad border, ten elaborate initial letters each with full border, and hundreds of smaller initials, capitals, and line-ends, all beautifully illuminated in burnished gold and colors. 8vo, laid in dark blue velvet binding.

Note: Contains some unusually choice large initial letters, of various colors on burnished gold ground, and delightful borders of vividly colored flowers, fruits, birds, grotesques, etc. The miniature is also of exceptional grace and beauty. The leaves are somewhat soiled, and several are lacking, probably originally containing miniatures.

With signature of an early owner, "*Thomasae Monchy, brasseur en La ville de St. Omer au grand St. Jacques, 1603,*" on fly-leaves.



809—ILLUMINATED MANUSCRIPT ON VELLUM. HORÆ

Circa Late Fourteenth Century

Horæ Beatæ Mariæ Virginis, cum Calendario. (Calendar in Old French.) Illuminated Manuscript of the French or Norman School, probably late Fourteenth Century. Written in Gothic characters in red and black, on one hundred and seventeen leaves (one blank) of vellum, 5¾ by 4 inches. With ten miniatures painted in colors and gold, each within full border of ivy-leaf design with colored floral corners, 2 other full borders and 9 semi-borders, all of similar design, illuminated in burnished gold and colors; hundreds of initials, line-ends and small capitals also illuminated. 16mo, old calf, with monstrance blind tooled in centre of each side, red edges. Binding worn, leaves somewhat soiled.

Note: A desirable Book of Hours, with charming and unusually well-executed miniatures and other illuminations. Some of the miniatures are slightly rubbed.

With signature of "Michel Marchand, de Neuilly," 1799-1800, on fly-leaves and dates on some margins.

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810—PIETÀ IN SILVER AND EBONY BY JEAN DE BOLOGNE

Florentine, Late Sixteenth Century

An arched niche surmounted by an interrupted pediment contains the Mother supporting on Her lap the body of the Christ. She is seated before a gilded background incised with scrolls. At either side and a little lower down are kneeling angels. Above them are others standing and bearing a ladder and a column. Below are cherubim and at the centre ornate scrolls. On four bronze feet which rest on a bracket with gilded adornments which was made at a later period.

Height, 21½ inches.

Note: Purchased from the family of the great Italian writer, Alessandro Manzoni, the author of the "Promessi Sposi," whose bedroom it adorned, and whose enameled coat of arms appears on the bracket.



811—TWO BRONZE AND PRECIOUS MARBLE PEDESTALS

Italian, Seventeenth Century

Incurved tapering triangular shaft with balustered molded top; similar baluster at foot. Above scrolled tripod legs and incurved triangular base. Enriched in gilded bronze with ribboned husk-drops on shaft and leaf moldings.

4 feet 3 inches.

From the collection of Count Stroganoff, Rome.

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812—PAIR SILVERED BRONZE HANGING LAMPS

Florentine, Seventeenth Century

Globular urn-shape, on three feet, which rest on an incurvate base supporting a knob and ring drop. Elaborate repoussé ornamentation of festoons, cherubim and figures of angels, the latter with raised arms clinging to the chains by which the lamp is hung.

Length, 69 inches.

GOTHIC AND RENAISSANCE DANTESCA, SAVONAROLA,
SGABELLO, NEEDLEPOINT AND TAPESTRY CHAIRS



813—CARVED WALNUT SGABELLO *Venetian, Sixteenth Century*

Shaped seat molded with a circular medallion and the outer edges incised. Wedge-shaped back carved at the outer sides with female busts and within with floral scrolls in relief. Scrolled cresting with various devices. The front leg deeply carved with scrolls, flowers and a mascaron.

Note: Closely resembles an example illustrated in Dr. Bode's book on Italian Furniture, and Frida Schottmüller's book on Italian Renaissance Furniture, page 171.

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814—VELVET WALNUT TRAVELING CHAIR

Italian, Early Sixteenth Century

A characteristic production of the period, rarely found. An armchair with heavy scrolled arms, straight quadrilateral legs, the stiles canted back slightly and their tops molded transversely. Straight stretchers, those at front and back carved with scrolls and hinged at the centres, for folding. Flexible seat and back of red velvet, the back braced by a forged iron hook between the stiles. On the back an escutcheon of gold and silk embroidery. On the inner side of the front stretcher an owner's mark with initials, incised.



815—TWO CERULEAN BLUE VELVET WALNUT FOLDING TRAVELING
CHAIRS *Italian, Early Sixteenth Century*

Quadrilateral legs and straight stretchers, the side stretchers hinged so that the front legs can fold against the back ones. The seat hinged, to fold up against the back. Seat and back upholstered in sky blue velvet. (Very unusual examples.)

816—CARVED WALNUT SGABELLO *Tuscan, Sixteenth Century*

Octagonal seat and conventional scrolled back and legs; plain skirt carrying a large boss and molded. Back incised with scrolls and carved in relief with a bishop's coat of arms. Soft patina.

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817—CARVED WALNUT CAQUETEUSE *French, Sixteenth Century*

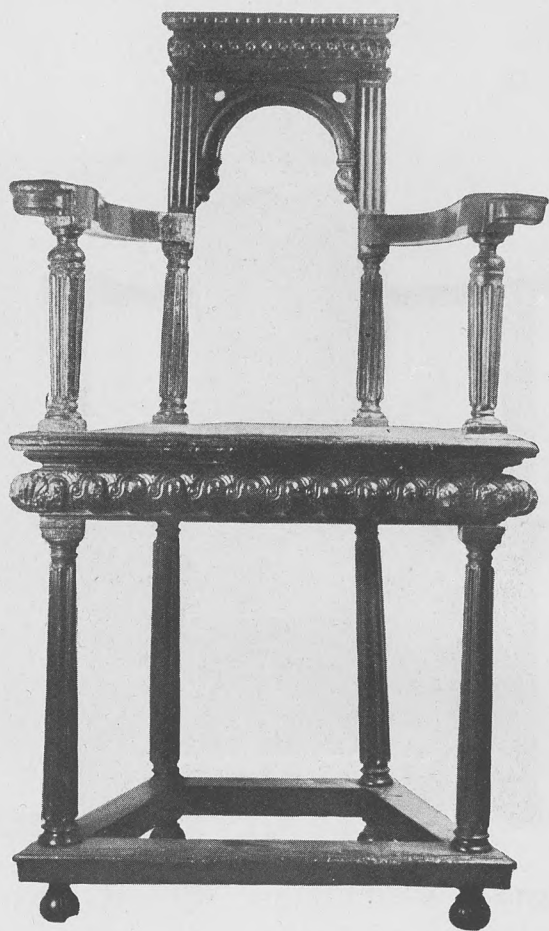
Narrow solid back, the top scrolled; scroll arms, spreading; armposts in the form of round columns, molded. Molded seat, a large section lifting on hinges to give access to the chest formed by the lower part of the structure. Front, sides and the back a mass of conventional carving, largely by incision, the designs including leaf forms and large rosettes, together with primitive incisions.

From the De Motte Collection, Paris, 1922.

818—PAIR CARVED WALNUT SGABELLI

Tuscan, Sixteenth Century

Quadrilateral seat with indented corners and shaped at the back; carved with a plate seat, and incised with a scrolled border. Edges incised with a church-window decoration. C-scroll back with a scrolled crown-shaped cresting enclosing an escutcheon, and carved lower down in deep relief with a mascarón framed in floral scrolls.



819—CARVED WALNUT CAQUETEUSE

French, Early Sixteenth Century

Armposts and legs, and stiles below the flat, scrolling arms, are all carved with alternating grooved and half-round moldings; carved knob feet. Above the arms the stiles are grooved, and embrace a half-round arch based on scrolled brackets, the spandrils pierced. Toprail carved with a ribbon scroll and a dentated molding. Skirt carved with arches, scrolls and large bosses. (Rare.)

820—RENAISSANCE BEECHWOOD SAVONAROLA CHAIR

Florentine, Early Sixteenth Century

Shaped with pivoting staves resembling the curulic chairs of the Romans. Shaped back rail with tracing and a clustered rose. In fine state of preservation. (Rare.)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



821—NEEDLEWORK WALNUT WING CHAIR *Louis XIII Period*

Serpentined back and very unusual wings, scrolling into the arms and having bandings at back. Loose seat, covered in gros and petit-point, developing medallions with personages and birds, surrounded by scrollings of flowers on rich black grounds. Supported on cabriole legs and double U-stretcher.



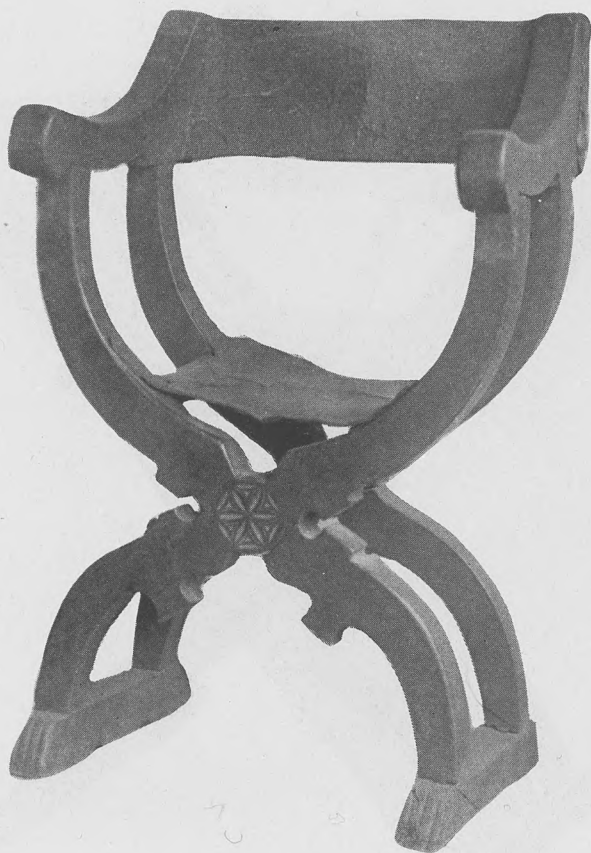
822—RENAISSANCE HOLLY WOOD DANTESCA CHAIR

Florentine, Late Sixteenth Century

With Certosina work. The frame is of the familiar double-V shape of the Dantesca model but of an unusual delicacy of construction. The supports, shaped arms, and hood-shaped back rail as well as the square seat and the triangular face panel are inlaid with arabesque and detached floral motifs in precious and colored woods, ebony, and mother-of-pearl. (Rare.)

Height, 40 inches; width, 23 inches; depth, 18 inches.

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823—DENTESCA CHAIR

Italian, Early Fifteenth Century

The heavy walnut frame of the conventional form, scrolled throughout with the exception of the straight stretchers which rest on the floor; the members quadrilateral with rounded corners, and the two parts folding characteristically upon each other. Within the front at the crossing is carved a fine rosette. Fine dark patina. In the original heavy leather upholstery. (Rare.)



824—RENAISSANCE SAVONAROLA CHAIR

Florentine, Early Sixteenth Century

Curved X-shaped frames composed of eight pivoting staves. Straight protruding arms. Shaped head rail carved with armorial bearing with two shields holding a lion rampant and six fleurs-de-lis. Very fine preservation. (Rare.)

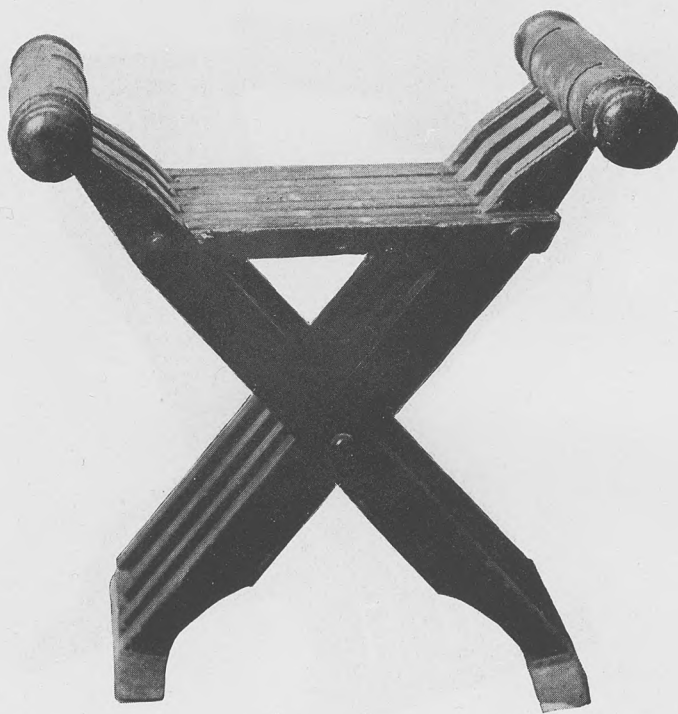
Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



825—BEECHWOOD SAVONAROLA CHAIR

Florentine, Early Sixteenth Century

Curule shape. Formed of nine double curved staves, pivoted so as to close, the fronts stamped with bands of rosettes. Straight square arms with turned ball finials, shaped adjustable back incised with rosettes and square base rails. (Rare.)



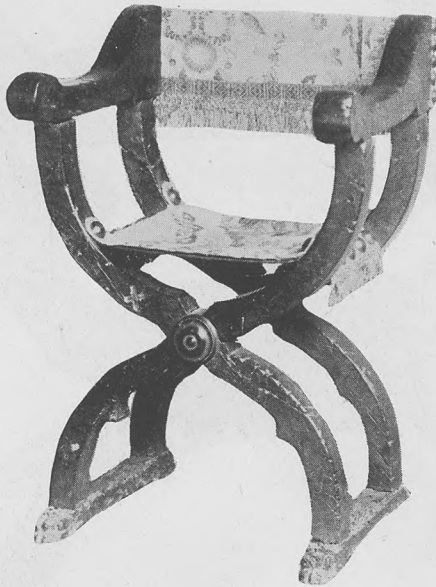
826—EARLY GOTHIC SAVONAROLA CHAIR

Fifteenth Century

Gothic turned and folding chair of Tuscan make of the most uncommon archaic design. To the customary folding device of the X-shaped Savonarola chair is added considerable interest by two boldly turned arm rests. (Rare.)

Height, 2 feet; width, 2 feet.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



827—CHILD'S INLAID WALNUT DANTESCA CHAIR

Florentine, Fifteenth Century

Characteristic folding form, the curving under braces slightly scrolled and on feet terminating in lion-claws. Slightly scrolled arms. Inlaid with primitive floral forms. Seat and back upholstered in old brocade. A rare example.



828—SAVONAROLA CHAIR *Florentine, Early Sixteenth Century*

Unusual form, folding, with lion-claw feet, heavily scrolled arms and back, the back having a channeled molding. Antique green velvet cushion.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



829—SET OF SIX GROS-POINT AND PETIT-POINT TALL-BACK ARM-
CHAIRS *Italian, Late Renaissance*

Walnut frame, with scrolled arms and armposts; front legs turned, with square feet, back legs shaped; stretchers turned in vase, knob and ring form. Large seat and back upholstered in elaborately patterned gros-point and petit-point in floral designs and rich coloring, and enclosing medallions decorated with a woman standing between trees and a fruit tree in which birds are perched.



830—FOUR NEEDLEPOINT ARMCHAIRS *Italian, Late Renaissance*

Rectilinear seats and gently arched backs, upholstered in gros-point and petit-point, the seats displaying vases and floral scrolls and the backs formal panels of birds in fruit trees, surrounded by floral scrolls with grotesque birds perched on them. Walnut frames scrolled and turned.

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831—PAIR TAPESTRIED ARMCHAIRS *French, Louis XIII Period*

Tall back; turned arms and armposts, stiles, legs and stretchers, the designs spirals, knobs and rings. At the head of the arms female busts. Backs paneled with hunting scenes in greens, gold and reds, the seats in a different Flemish tapestry picturing respectively a serpent and a lizard-like animal, in jungles.



832—NEEDLEWORK CARVED WALNUT FAUTEUIL

French, Régence Period

The heavy frame scrolling slightly, in the stiles, the legs and the arms and armposts, and the skirts. Heavily carved on all surfaces in conventional leaf designs, and the cresting boldly pierced. Seat, back and arms upholstered in gros-point in light tones on a dark brown ground, the gros-point of floral design enclosing petit-point foliated panels, that of the seat picturing animals, and that of the back portraying a lady standing amid flowers and holding up what appears to be a triangle.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



833—SET OF FOUR NEEDLEPOINT ARMCHAIRS

French, Louis XV Period

Carved walnut frames, scrolled throughout, and finely carved in relief with blossoms and leaves on the arms, top rail, skirt and legs. Seats, arms and backs upholstered in gros-point and petit-point needlework in conventional designs and soft colors.



834—FOUR LOUIS QUINZE POINT SAINT CYR CARVED WALNUT
ARMCHAIRS *Seventeenth Century*

Delicately carved frame work. Backs and seats covered in needlework illustrating the "Fables of La Fontaine." The motifs are worked in the finest Point de St. Cyr.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

835—SETTEE, TWO ARMCHAIRS AND SIX SIDE CHAIRS IN FINE
NEEDLEPOINT INTERWOVEN WITH SILVER AND GOLD

French, Louis XIV Period

Cabriole legs molded and carved with hoof feet; the armchairs have scrolled arms and armposts, delicately carved with leaf forms in relief. The settee with wing arms and the chairs are upholstered in a fine needlepoint with interweavings of gold and silver thread, and the backs of the chairs are paneled in metal thread. The design is a profuse and closely wrought floral one of golden, orange and brownish tones, with white, blue and greenish relief. A rare set.



No. 835—LOUIS XIV GOLD AND SILVER NEEDLEPOINT SUITE

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

836—AUBUSSON TAPESTRY SUITE AFTER DESIGNS BY WATTEAU
French, Louis XVI Period

Consisting of settee and four armchairs. Most graceful lines, the backs slightly wedge-shaped, the arms slightly scrolled, the armposts in the form of a slender pear-shaped vase, fluted and reeded; slender tapering legs also fluted and reeded. Frames painted white. Upholstered in Aubusson tapestry after designs by Watteau, the back panels displaying various pastoral figures, the seats birds and animals; in the settee the decoration of the back pictures children at blindman's buff, and the seat a stag hunt.

Length of settee, 6 feet.

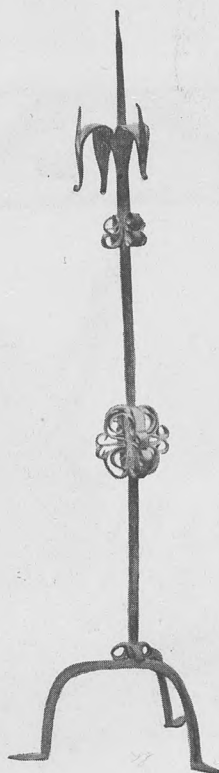
From the De Motte Collection, Paris, 1922.



No. 836—AUBUSSON TAPESTRY SUITE AFTER DESIGNS BY WATTEAU
(*French, Fifteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

GOTHIC AND RENAISSANCE FORGED IRON



837—TWO FORGED IRON PRICKET CANDLESTICKS

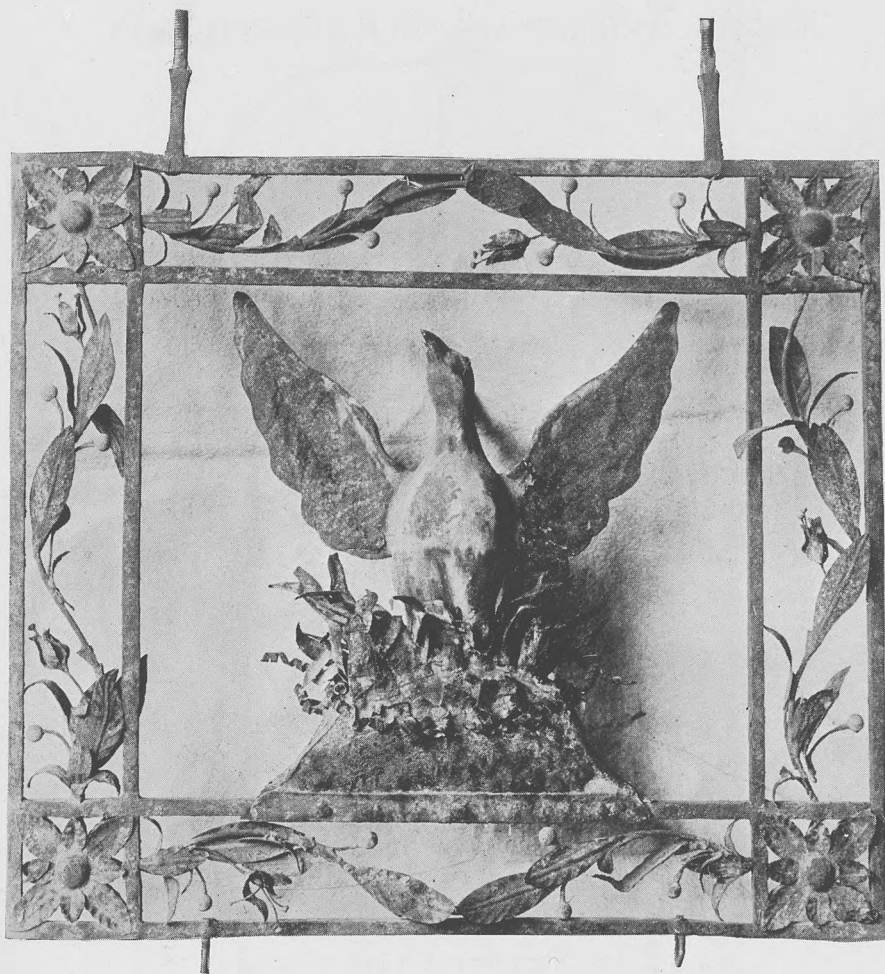
Florentine, Late Fifteenth Century

(A) Straight quadrilateral standard with chamfered corners, on three spreading legs with pointed feet; at the top, below the main pricket, three conventionalized lily leaves, spreading and drooping, and supporting other prickets. Springing from the stem at three points, Gothic ribbon scrolls.

Height, 51 inches.

(B) Similar to the preceding but with fewer ribbon-scrolls.

Height, 55 inches.



838—RARE FORGED IRON INSIGNIA OR SIGN

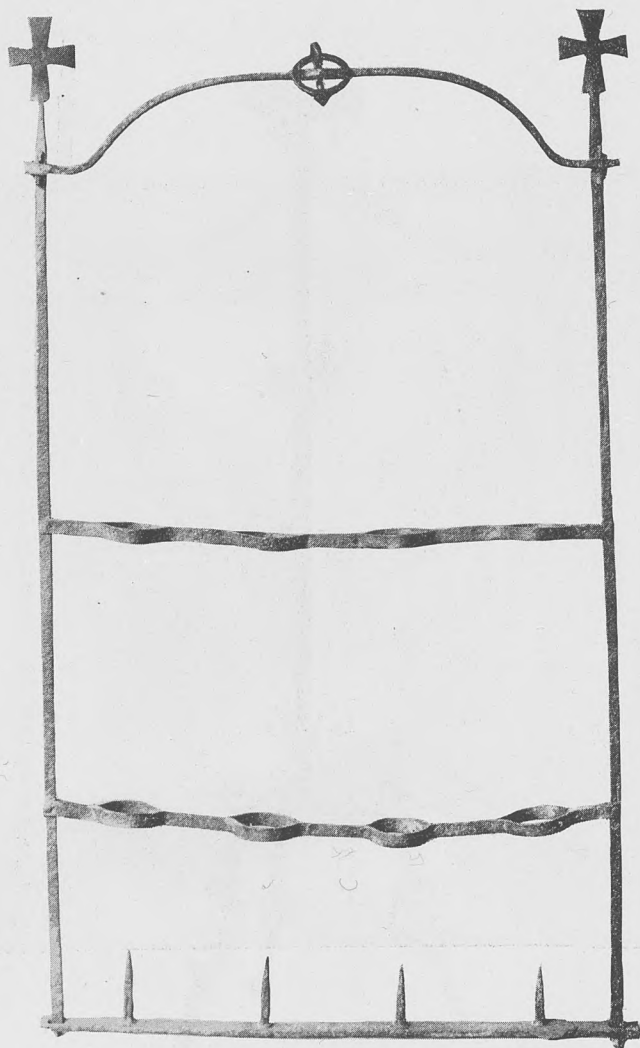
Venetian, Sixteenth Century

Open oblong frame, occupied in the centre with a finely modeled figure of "The Phoenix in Flames." Exceptionally fine border of scrolled laurel leaves, berries and flowers, rosetted at corners.

Height, 2 feet; length, 2 feet 3½ inches.

Note: Exceptionally well forged specimen of unusual merit.

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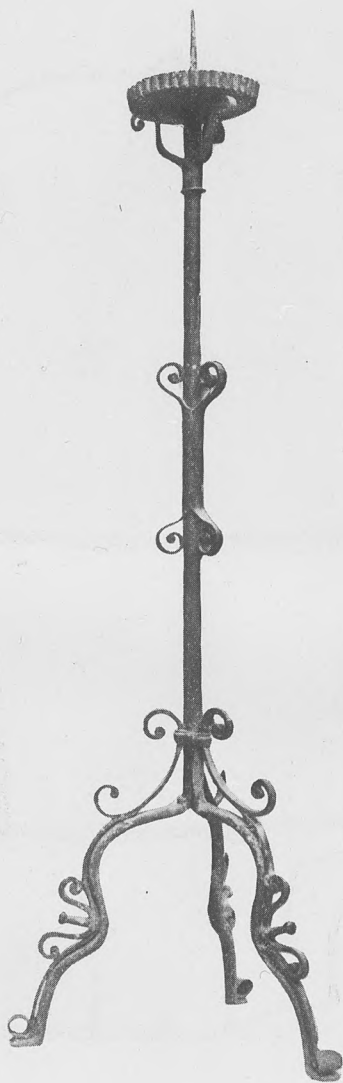
839—FORGED GOTHIC IRON CANDELABRUM

French, Fifteenth Century

Oblong, with arched crown and stellate terminal, very interestingly arranged with four prickets at base and two series of lobed guards to sustain large candles. Very rare specimen.

Height, 4 feet 3½ inches; width, 2 feet 7 inches.

From the De Motte Collection, Paris, 1922.



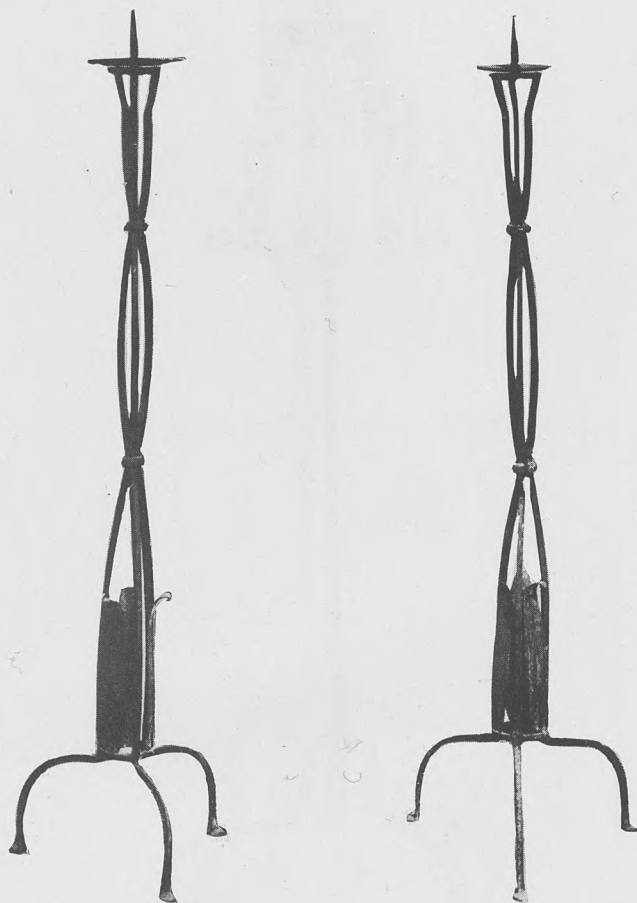
840—TWO PAIR FORGED IRON PRICKET CANDLESTICKS

Tuscan, Fifteenth Century

Straight standard adorned with two sets of scrolls, on three deeply scrolled feet, and supporting fluted bobêches on other scrolls.

Height, 59 inches,

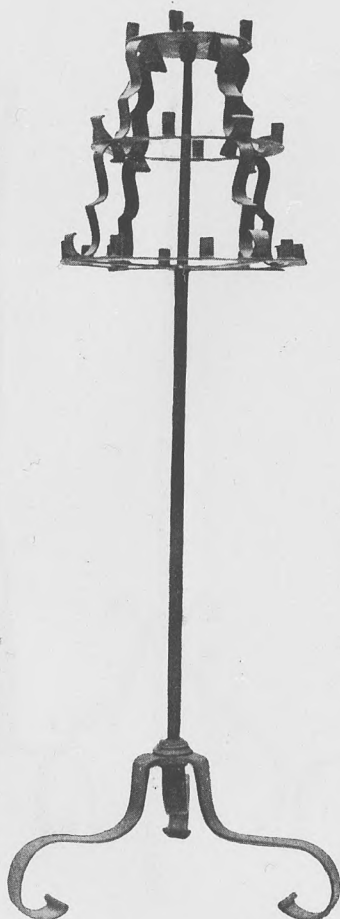
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841—TWO GOTHIC FORGED IRON TRIPOD PRICKET CANDLESTICKS
Florentine, Fifteenth Century

Tripartite standard rising from a ring based upon three arc feet, the three quadrangular parts of the standard bound together by two rings and expanding between, above and below them. At the base three long scrolling leaves.

Heights, 47 and 45½ inches.



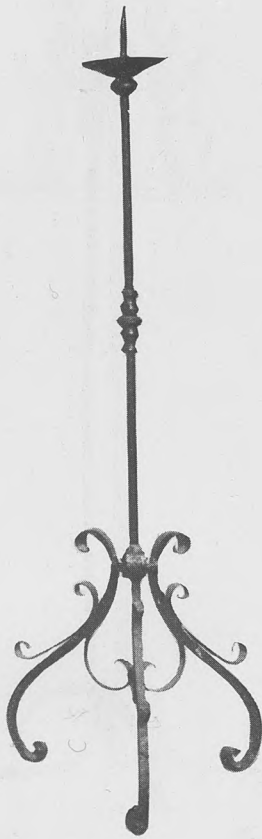
842—GOTHIC FORGED IRON REVOLVING CANDELABRUM

Italian, Fifteenth Century

On a broad ribbon-scroll tripod a slender quadrilateral column with chamfered corners, which supports a revolving circular structure of three tiers, connected by ribbon-scroll brackets and bearing fifteen candle sockets.

Height, 5 feet.

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843—PAIR BRONZE AND FORGED IRON PRICKET CANDLESTICKS
Lombardian, Sixteenth Century

Standards adorned with bronze knobs and supported on three elaborately scrolled feet.

Height, 51½ inches.



844—GOTHIC FORGED IRON TRIPOD CANDLESTICK

Florentine, Fifteenth Century

Straight standard supporting a deep quadrangular socket, on three arc feet.

Height, 51 inches.

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845—FORGED IRON CANDLESTICK *Florentine, Fifteenth Century*

Quadrangular standard supporting a deep candle socket and based upon three arc feet with scrolls.

Height, 57½ inches.

846—PAIR FORGED IRON PRICKET CANDLESTICKS

Northern Italian, Sixteenth Century

Three scrolled feet support the straight standard which is flanked by three sets of serpentine scrolls and C-scrolls extending from the feet to the circular grease-tray.

Height, 57 inches.

847—PAIR FORGED IRON TRIPOD PRICKET CANDLESTICKS

Tuscan, Fifteenth Century

Straight circular standards adorned with knobs, on three spreading feet and topped by scrolls supporting grease trays.

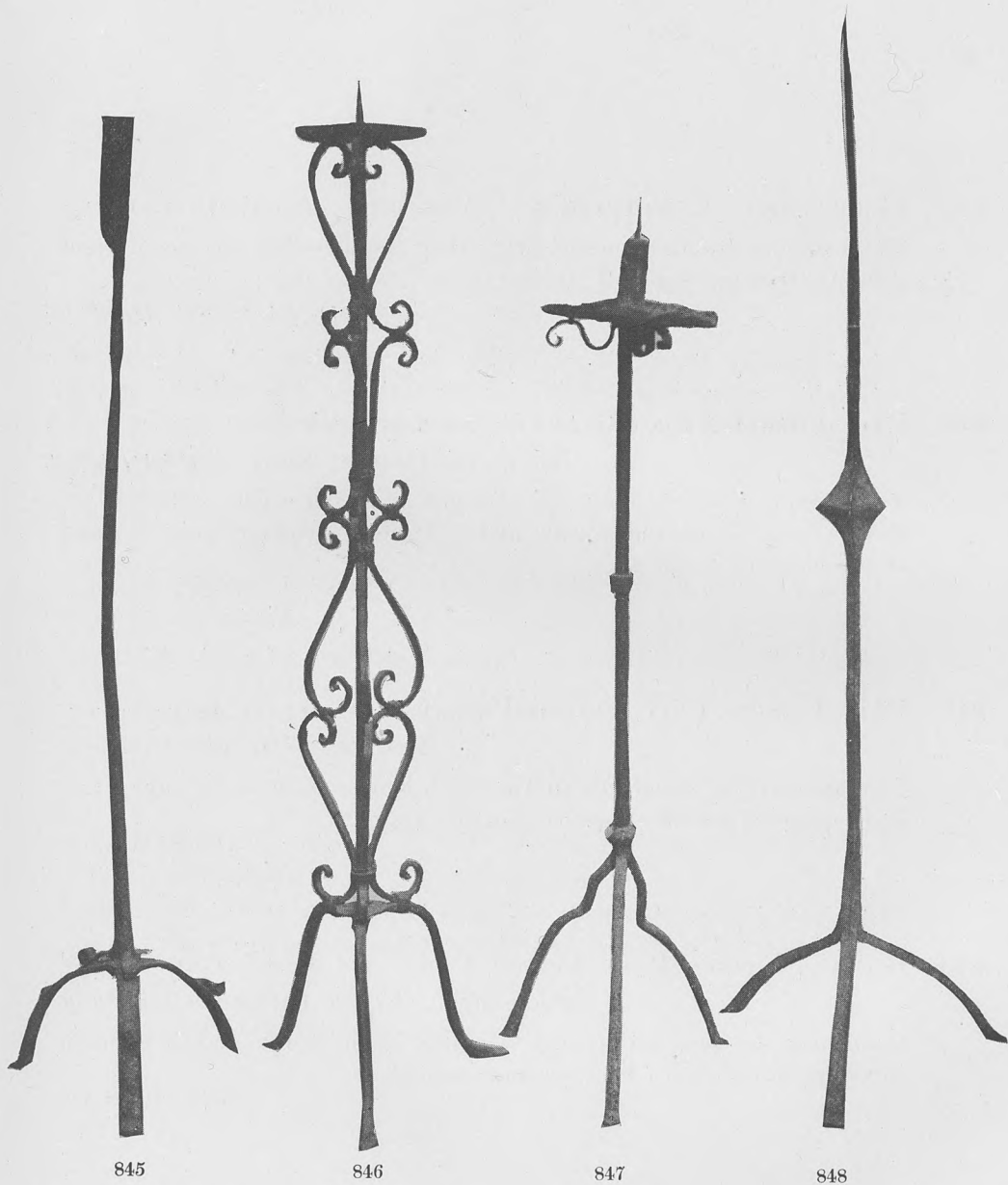
Height, 50 inches.

848—GOTHIC FORGED IRON TRIPOD PRICKET CANDLESTICK

Florentine, Early Fifteenth Century

Quadrangular standard broadly expanded at the centre and based upon three spreading feet. Very unusual example.

Height, 64½ inches.



845

846

847

848

Nos. 845-848—FORGED IRON CANDLESTICKS (*Fifteenth and Sixteenth Centuries*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

849—TWO FORGED IRON THREE-LIGHT TRIPOD CANDELABRA

Early Sixteenth Century

Quadrangular standards with three low scrolling feet, supporting a straight cross-arm having three candle sockets. Adorned with interesting scrolls, and one with two blossoms. On triangular wooden bases.

Height, 6 feet.

850—TWO FORGED IRON TRIPOD PRICKET CANDLESTICKS

Sixteenth Century

Scrolled legs and circular standards, which are adorned with scrolls, and support circular grease trays.

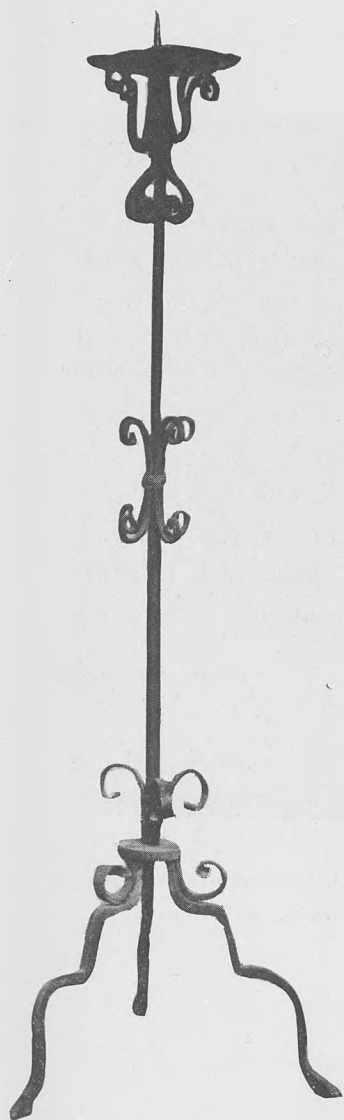
Height, 63 inches.

851—PAIR BRONZE AND FORGED IRON PRICKET CANDLESTICKS

Sixteenth Century

Straight circular standards of iron, adorned with turned bronze knobs, and supported on three scrolled feet with connecting scrolls.

Height, 59 inches.



850



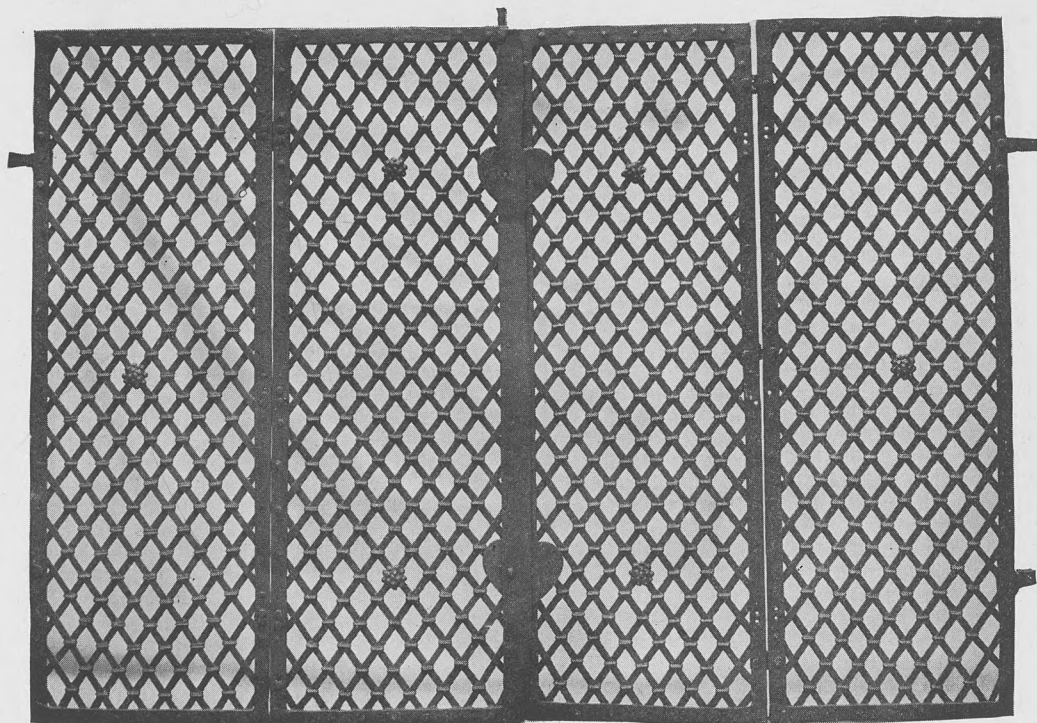
849



851

CANDELABRA AND CANDLESTICKS

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



852—GOTHIC FORGED IRON GATE

Florentine, Fifteenth Century

Folding in four hinged panels; wrought in a pattern of diagonal strapwork, the crossings tied with molded bands adorned at intervals with Gothic flowers in relief.

Height, 50 inches; length, 69 inches.



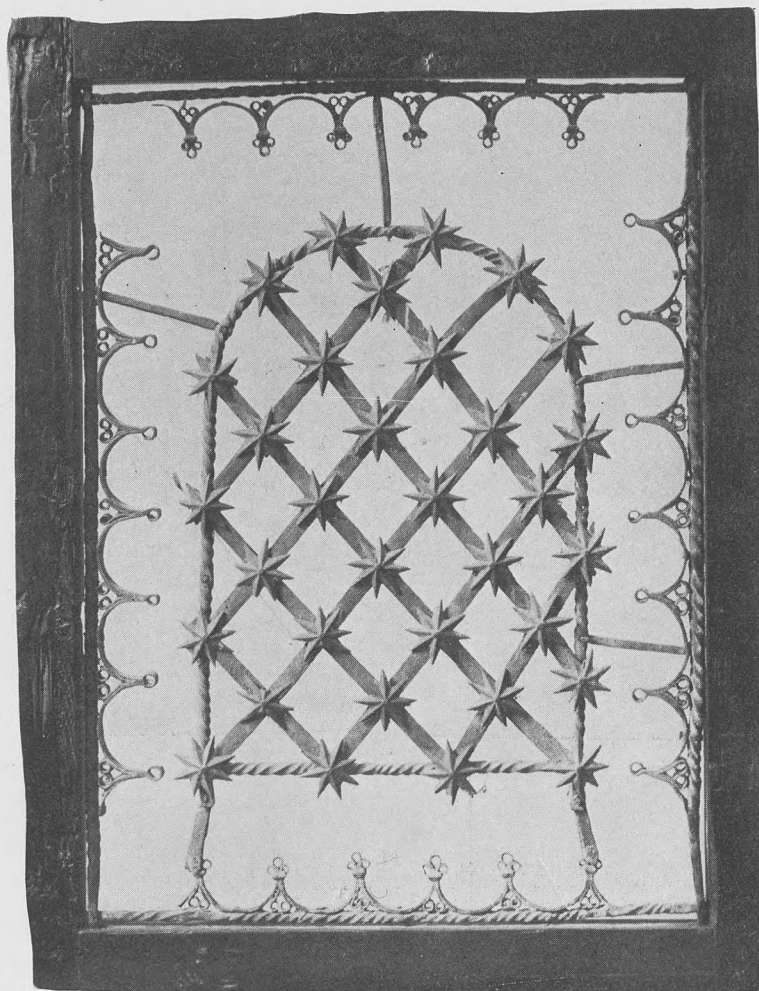
853—FORGED IRON GATE WITH MARBLE POSTS

Tuscan, Early Sixteenth Century

The posts square and carved in relief with floral scrolls, intricate pilasters, and one with a male figure supporting a jar of flowers. The gates fine grilles of varied scrolls. In the centre of each a classical bronze vase from which springs ornate scrolls and tendrils. The gates painted black with details gilded.

Height, 35½ inches; length, 63 inches.

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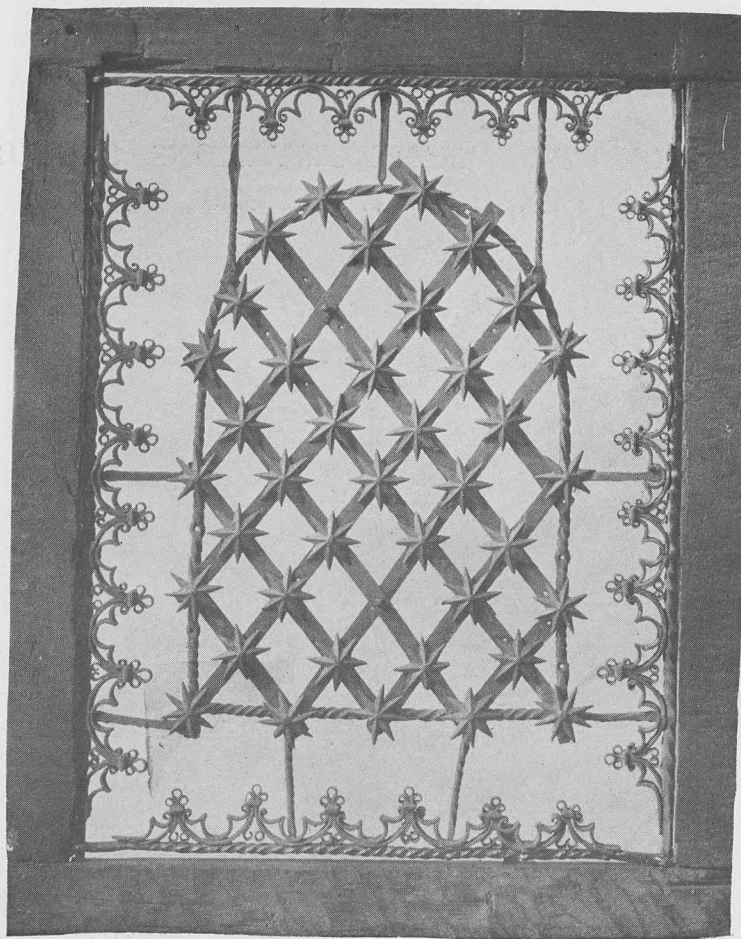


854—GOTHIC FORGED IRON CASEMENT

Venetian, Fifteenth Century

Oblong, with central round arched panel defined by spiraled rodding and developing a diamond lattice, stellated at intersections. The outer edge similar spiraled to centre and finely enriched with dainty trilobed arched tracery; spiraled bars sustain the central panel. In oak frame.

Height, 47½ inches; width, 36 inches.



855—GOTHIC FORGED IRON CASEMENT

Venetian, Fifteenth Century

Oblong, with central round arched panel defined by spiraled rodding and developing a diamond lattice, stellated at intersections. The outer edge similarly spiraled to centre and finely enriched with beautiful tri-lobate tracery; spiraled bars sustain the central panel. In oak frame.

Height, 47½ inches; width, 36 inches.

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**BRONZES FROM THE ROMAN EXCAVATIONS, GOTHIC AND
RENAISSANCE PERIODS**



856—BRONZE LAMP

Roman, Third Century B.C.

Excavated. Body circular, converging to a flat bottom; extended spout pierced with two circular openings, the top with a third. Ornamental dragon handle supporting a loose ring. Top engraved with figures of warriors and scrolls. Brown and greenish patina and grayish earthy incrustations.

Height, 3 inches.



857—BRONZE LAMP

Roman, Third Century A.D.

Excavated. Ovoidal cup converging toward the spout, the top modeled as the head of a satyr. Standard with molded rings. On the cup bunches of grapes, and a loop handle terminating in an infant satyr. Very fine enameled greenish-brown patina and some incrustations.

Height, 4 inches.

From the De Motte Collection, Paris, 1922.

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858—GREEK-ROMAN BRONZE STATUETTE *Second Century B.C.*

Figure of Paris, shown as an undraped youth standing erect, with one hand outstretched, and holding an apple, grasping in the other a fold of his scarf. On rectangular base of bronze with acanthus-leaf feet of later date but from Roman excavation.

Height of figure, 11 inches.



859—EARLY GOTHIC ROCK CRYSTAL AND BRONZE CANDLESTICK
German, Thirteenth Century

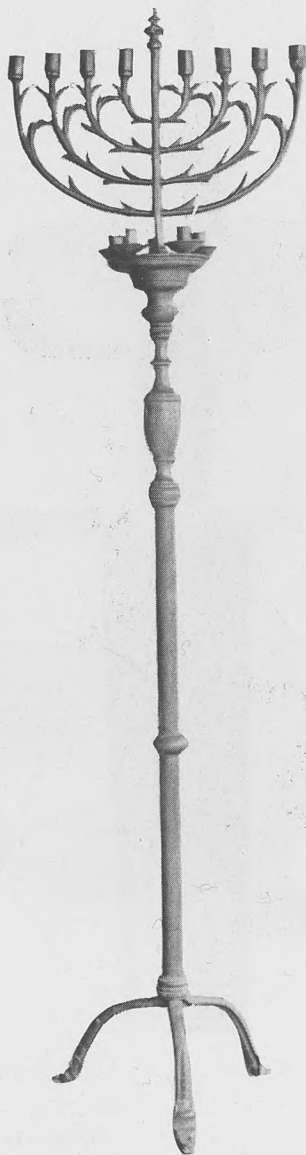
"Altar candlestick of gilded bronze, with triangular base composed of three claw feet. From the rock crystal knob three birds rise and support the urn-shaped plate. German work, thirteenth century."

Height, 8 $\frac{5}{8}$ inches.

Note: The above description is a literal translation from the Stroganoff catalogue, written by Professor Antonio Munoz, of the University of Rome, the candlestick described being illustrated therein, Plate CXLII, No. 3.

From the Count Stroganoff Collection, Rome.

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860—GOTHIC BRONZE NINE-LIGHT CANDELABRUM

Extremely interesting circular shaft, balustered at centre and having at top a vase-shaped enrichment extending into an urn-bobèche which holds five candle sockets and a central shaft which supports nine very unusually scrolled sockets for candles, enriched with leafage.

Height, 6 feet 11 inches.



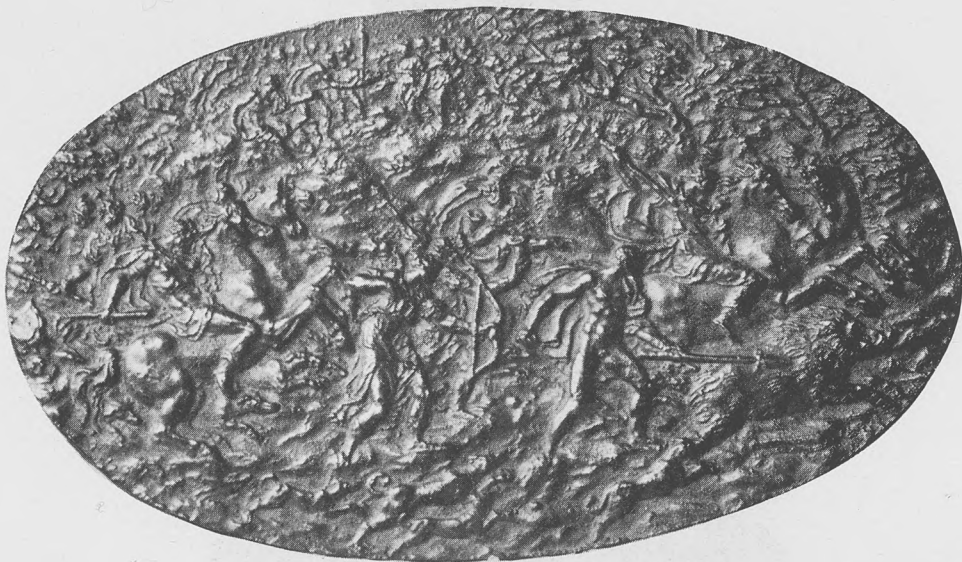
861—PARADE SWORD

Spanish, Sixteenth Century

Gold hilt, the cross guard covered with applied gold, the top of similar workmanship and enclosing a silver medallion, on *niello*, bearing escutcheons in enamel.

Length, 38½ inches.

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862—BRONZE BAS-RELIEF PLAQUE *Italian, Sixteenth Century*

Oval, the entire surface given to a bas-relief decoration of nymphs, men and dogs hunting the wild boar. Intricately designed with horsemen and figures afoot, trees and wild land. Aside from the major decoration there is at the upper left a scene of the presentation of a boar's head to nymphs. Brownish patina. In black frame.

Diameter of panel, 8½ inches.

Note: The modeling of this fine bronze plaque closely resembles the work of the great master, Benvenuto Cellini.



863—BRONZE-HANDLED SWORD

Græco-Roman, circa Second Century B.C.

Broad blade, grooved down the centre, with upturning point scalloped. Bronze hilt, the handle-tip a finely modeled lion-head, and the whole coated with a rich olive patina. Rare specimen.

Length, 32 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



864—BRONZE BUST MODELED BY MATTEO CIVITALI (1435-1501)
Tuscan, Fifteenth Century

"St. Sebastian." Bust of the Saint with upturned face, flowing hair, Florentine skull-cap and ringed nimbus. Dark patina. On square pedestal of gilded wood.

Height of bust, 4 inches.



865—BRONZE CANDLESTICK INLAID WITH SILVER

Persian, Thirteenth Century

Bell-shape, conventional, with heavy repoussé moldings plain and a solid molding at the base incised with a rope-scroll, another similar molding under the shoulder. The body incised in three bands of various scrolls, the wide central band carrying also a broad loop scroll entwining medallions of pairs of figures, seated. This decoration freely inlaid with silver. On the shoulder medallions and other conventional figures, incised. On the stem delicately incised bands of conventional ornamentation with silver inlay.

From the De Motte Collection, Paris, 1922.

Height, 13 $\frac{3}{4}$ inches.

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866—BRONZE STATUETTE OF VENUS BY JEAN DE BOLOGNE (1524-1608) *Florentine, Sixteenth Century*

Nude, with folds of drapery about her limbs; body bent forward and one hand supporting the drapery, her left arm bent and the hand brought to her breast. Standing, with right foot on the ground and left resting on a pedestal. On wooden base. Brilliant dark patina.

Height, 16 inches.

Note: A similar specimen is illustrated in Count Stroganoff's catalogue, Plate 103. From the Fairfax Murray Collection, London.



867—GOTHIC GILDED BRONZE RELIQUAIRE

Italian, Fifteenth Century

In two parts; a human right hand, gauntleted. Wrist banded with a flat bracelet and on the sleeve two knobs, the sleeve also incised with the double arches of a window and above them with a lozenge-shaped figure, all open admitting to the interior. A very rare and important object.

Height, 16 inches.

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VINCENZO DANTI

PADUAN SCHOOL: SIXTEENTH CENTURY

868—BRONZE INKSTAND: THE CONTEST OF APOLLO AND MARSYAS

The Bacchic god Marsyas stands at left, playing the Greek pipes; at right is Apollo, who has finished playing, but still holds his instrument. Midas, King of Phrygia, the appointed judge of the dispute, is sitting about centre on a mound and looks at Apollo, indicating that Marsyas is victor. The mound suggests the palace of the King of Persia. At Apollo's feet is a symbolic figure of a river god. The rectangular bronze base is richly decorated in low-relief with sirens, acanthus leaves, volutes, scrolls and Silenic masks. The base supports before the group two vase-shaped inkwells, decorated in low-relief; the one at left enriched with mermaids and festoons; the other, about centre with symbolic figures of a river, the Mæander, amongst festoons and scrolls. At the left side of the central inkwell in a rectangle is the initial "D," Danti's signature.

Height, 9¼ inches.

Note: The contest and punishment of Marsyas were favorite subjects in Greek and Italian Renaissance art. The sculptor of this bronze group took the license of changing the legendary Apollo's lyre to a "viola d'amore."

It is interesting to add that a director of the Brooklyn Museum, having seen this bronze group, declared it to be the work of a pupil of the Paduan School, Vincenzo Danti. Bronzes by Danti are on exhibition at the Bargello Museum, Florence, and a statue of Herod's Daughter is at the Baptistry at Florence.

From the Harrison Collection, New York, American Art Association, 1920.



NO. 868—BRONZE INKSTAND: THE CONTEST OF APOLLO AND MARSYAS
(By *Vincenzo Danti*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

ANTONIO FILARETE

FLORENTINE SCHOOL: FIFTEENTH CENTURY

869—BRONZE EQUESTRIAN GROUP OF EMPEROR MARCUS AURELIUS

The noble Roman is seated astride a very powerful, caparisoned charger, his right hand outstretched as if appealing or warning against a public clamor. He wears curling hair and beard and a long toga over simple robes. Rich deep patina. On oblong marble base.

Height, 17¼ inches; length, 18¾ inches.

Note: Dr. William Bode, in his "Die Italienischen Bronze Statuetten der Renaissance," illustrates in plate I a variation of this interesting group which is in the Albertinum Museum, Dresden. This bronze in the Albertinum Museum, however, has not the same fine virile modeling or execution, and exhibits less elaboration and care in the details, but has practically the same pose of the horse and rider.



No. 869—BRONZE EQUESTRIAN GROUP OF EMPEROR MARCUS AURELIUS
(By Antonio Filarete)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

870—ANGEVIN BRONZE RELIQUAIRE

French, Tenth or Eleventh Century

An object of unusual importance, representing the head of a warrior beatified, and enclosing a skull on an oblong plinth of the same metal. He wears a ribbed helmet pierced with a circular glass orifice. This art recalls the porphyry bas-relief of three figures at a corner of the Ducal Palace at Venice. Around the neck a collar of finely beaded molding. Traces of silver and gilding.

Height, 12½ inches.



No. 870—ANGEVIN BRONZE RELIQUAIRE (*French, Tenth or Eleventh Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

ALESSANDRO VITTORIA

VENETIAN: 1525—1608

871—NOBLE BRONZE PORTRAIT BUST OF ANTONIO LANDO

Antonio Lando (1553-1618), the Venetian Captain and Procurator of St. Mark's, held the greatest dignity in the Republic of Venice, next in precedence to the Doge; he was the grandson of the great Doge Pietro Lando. He is seen wearing closely cropped curly hair, a full beard and a toga, the insignia of his office, over armor, enriched at shoulders with sprays of laurels, his strongly modeled face slightly turned to left. Supported on an oblong plinth scrolled at ends and inscribed "Antonio Lando Divi Marci Procurator." Rich green patina.

Alessandro Vittoria (Jacopo Alessandro Vittoria della Volpe) was born in Trent, and was active in Venice and in Padua. He was a pupil of Vincenzo Vicentini and later of Jacopo Sansovino.

Height, 28 inches.

Note: The distinctive character of this bust leaves no doubt in attributing it to this master. The well known strength of his modeling places his work amongst that of the greatest sculptors of the Cinquecento. The bust was executed in his later and more mature manner, about 1600. The short curling hair is typical and is seen in other portraits of this master and is recalled by the busts of Carlo Zenò and another, a member of the Zorzi family. The handling of the beard closely resembles that in the Benedetto Manzino bust and others. The firm facial expression and simple dignity of this great warrior Captain of the Venetian Republic are indicative of his great powers. The artistic and natural arrangement of the folds of his toga is very analogous to that seen in the Jacopo Sansovino bust, and to another of Giovanni Contarini. This bust may be placed amongst the best that came from his chisel. Bronzes of this master are rare, for his usual medium was marble or terra cotta. It is also to be noted that the scrolled pedestal, which is in one piece with the bust is the favorite model that was practically always employed by him. Of the three busts beyond this one that are in America, one of Simone Contarino is in the Metropolitan Museum, another is in the Widener Collection, and the third is of Vincenzo Alessandri, belonging to a private collector.



NO. 871—NOBLE BRONZE PORTRAIT BUST OF ANTONIO LANDO
(By *Alessandro Vittoria*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

872—DEMI-SUIT OF ETCHED AND GILDED ARMOR, BY POMPEO DELLA
CHIESA *Milanese, Early Sixteenth Century*

Richly etched and gilded, with figures of Olympian deities, standing and recumbent, and the Labors of Hercules, within medallions separated by Solomon's knots, rope moldings, and serrated panels. The workmanship elaborate and very carefully performed. (Very rare example.)

Height of cuirass, 20 inches.

Note: There is an identical suit of armor in the Metropolitan Museum given to della Chiesa. Another of striking similarity is in the Armory at Turin.



No. 872—DEMI-SUIT OF ETCHED AND GILDED ARMOR, BY POMPEO DELLA CHIESA
(Milanese, Early Sixteenth Century)



873—ETCHED AND GILDED STEEL HELMET

Pisan; Sixteenth Century

Dome shape, with high comb and boat-shaped brim. Enriched with all over arabesque scrollings which enclose figures of Mars, Justice, Peace, Pomona and various birds. Parcel gilded.

Height, 14 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

PAINTINGS

BENOZZO GOZZOLI

FLORENTINE: FIFTEENTH CENTURY

874—MADONNA AND CHILD

Panel: Height, 2 feet 2 inches; width, 1 foot 6 inches

The Holy Virgin, at three-quarter length, wearing a crown, very beautifully embroidered robes and mantle, sits before a finely embroidered cloth of gold velvet hanging and carries with both Her hands the Infant Saviour, Who sits on Her left knee, looking up adoringly at His Mother. The youthful St. John and St. Anne are variously at right and left behind the Holy Mother.

Note: This beautiful example of Florentine fifteenth century painting approximates nearer to the manner of Benozzo Gozzoli than any other painter of the period, although the influence of Lippi Lippi is distinctly seen in the handling and drawing of the children's figures. But it has, however, been very definitely given by other experts to Benozzo Gozzoli.



No. 874—MADONNA AND CHILD (*By Benozzo Gozzoli*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

CENNI DI FRANCESCO DI CENNI

FLORENTINE: EARLY FOURTEENTH CENTURY

875—*THE MADONNA AND CHILD*

Panel: Height, 2 feet 11 inches; width, 1 foot 6 inches

The Virgin is seen at half-length, wearing closely fitting embroidered robes and an interestingly hooded mantle. She holds the Infant Saviour to Her on Her left arm. He is toying with an embroidered kerchief that the Virgin wears around Her neck, with His left hand and gazes intently into His Mother's face. In peaked architectural frame.

Note: Professor Giacomo de Nicola, Director of the Bargello Museum, Florence, says of this painting: "Cenni di Francesco di Cenni of Florence is known above all for the Frescoes signed by him in the Church of San Francesco at Volterra. But there are other frescoes and panels by him in San Gimignano, San Miniato al Tedesco, at Castel Fiorentino near Fiesole. His works are rarely found in private hands. I recall only one in the Chiesa Collection, at Milan, and another in Florence. This example shows he has gathered all the charms of the Trecento Agnolo Gaddi type, and almost the solidity of the Quattrocento, Giovanni da Ponte type. He was active, as a matter of fact, in the two first decades of the fifteenth century."

From the collection of Fairfax Murray, London.



No. 875—THE MADONNA AND CHILD
(By Cenni di Francesco di Cenni)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



BOTTICINI

FIFTEENTH CENTURY: FLORENTINE SCHOOL

876—*MADONNA AND CHILD*

Panel: Height, 33 inches; width, 21½ inches

Rectangular, with round-arched top. Figure of the Virgin, in red robe and blue mantle with gold-embroidered border forming a hood, seated on a carved stone bench. She supports on her lap the partially draped Child Christ, who holds one of His Mother's breasts with both hands in the act of suckling. Gold-rayed back. In old molded and gilded wood frame.



FRANCESCO RAIBOLINI (CALLED FRANCIA)

(MANNER OF)

UMBRIAN SCHOOL: FIFTEENTH CENTURY

877—*THE CRUCIFIXION: WALNUT*

Panel: Height, 29 inches

Our Lord on the cross; at the foot are the figures of the two Marys and a skull near them. Enriched in mellow colors; the embroidery of robes and the haloes of all the figures gilded. The crucifixion and figures are silhouetted.

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MARCO DA FORLI OR PALMEZZANO

BOLOGNESE: 1456—1537

878—*PIETÀ*

Panel: Height (of picture), 9½ inches; width, 7½ inches

Undraped half-figure of Christ, with wounds in side and hands, standing erect in a stone sarcophagus and holding up His hands. Behind Him stands the Virgin, in a red robe and blue mantle, her mouth open as though making lamentation, and an angel, in yellow tunic and red skirt, holding a crown of thorns above the Christ's head. Landscape background with a hill and three crosses. Blue sky. In original tabernacolo frame with flat arch having the spandrels carved with leaves, supported on detached fluted Doric columns standing on acanthus-leaf brackets. Plinth decorated with quatrefoil panels, painted and gilded.

From the collection of Mr. Boismen, of Nantes.



No. 878—PIETÀ (*By Marco da Forlì or Palmezzano*)

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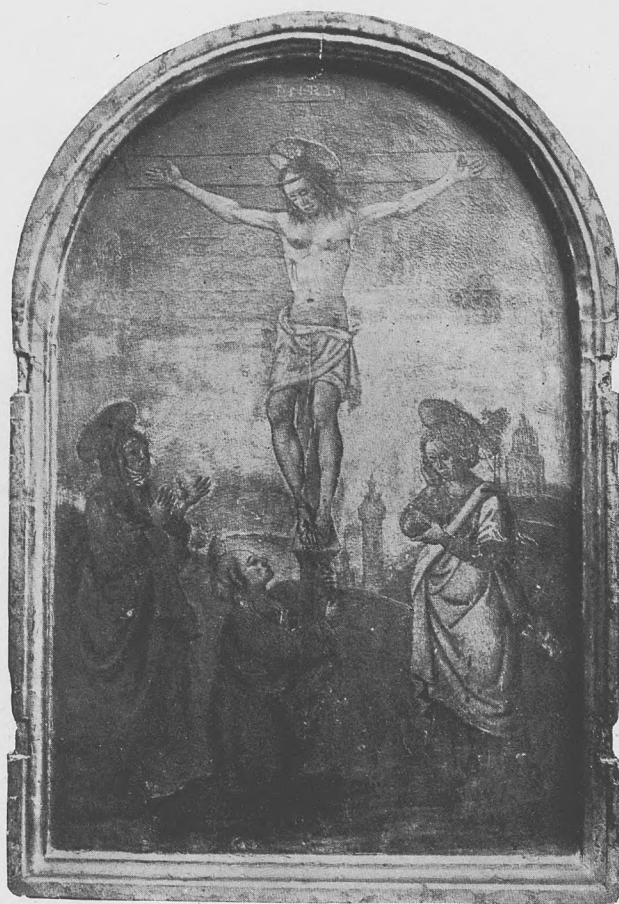
PIETRO CAVALLINI

Fourteenth century; died *circa* 1384

FLORENTINE SCHOOL OF THE FOURTEENTH CENTURY

879—A DEPOSITION

In the centre is the dead body of Christ, shown at full length and supported and surrounded by a group of Disciples, Joseph of Arimathea and Holy Women. Landscape background and on the left an open sarcophagus. In molded wooden frame with stepped top.



UMBRIAN SCHOOL

FIFTEENTH CENTURY

880—*STATION OF THE CROSS*

Height, 25 $\frac{3}{4}$ inches; width, 18 inches

An oval panel in polychrome and gold, depicting the Crucifixion, with Christ bleeding on the cross and St. John kneeling at its foot and the holy women standing at either side. In the background hills and the tall buildings of a city.

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JACOPO SELLAIO

FIFTEENTH CENTURY

881—*VIRGIN AND SAINTS IN ADORATION*

Panel: Height, 27 inches; width, 20 inches

In the centre the Virgin, in red robe, dark blue mantle and red hood, kneels with folded hands in adoration of the undraped Child Christ, who reclines in front of her with uplifted hands; behind Him a youthful St. John the Baptist also kneels in an attitude of adoration, while farther back stands a group of saints including St. Peter and Mary Magdalene. In the background is a landscape with buildings and figures. In carved, painted and gilded tabernacolo frame with molded and dentilled cornice, frieze carved with gryphons and honeysuckles supported on two fluted and astragalled Corinthian pilasters. Molded base and plinth inscribed "Ave Maris Stella De."



No. 881—VIRGIN AND SAINTS IN ADORATION
(By Jacopo Sellaio)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

BARTOLOMMEO VIVARINI

VENETIAN: circa 1450—1490

882—*THE BIRTH OF OUR LORD AND PRESENTATION IN THE TEMPLE*

Panel: Height, 1 foot 1 inch; length, 1 foot 5 inches

Two vaulted chambers of a palace of different sizes are occupied by groups of personages. In the larger, the three wise men of the East are seen at left foreground and the Virgin, Holy Child and two attendants toward rear. In the lesser, the Virgin is kneeling before a priestly figure toward right. Two Saints attend Her at left.

Note: The eminent director of the Bargello Museum, Florence, Prof. Giacomo de Nicola, has reviewed this and the following interesting painting and remarks in part as follows: "It is difficult to determine the authorship of these two paintings, but it is not difficult on account of the artistic ambience to determine their source. It is in the manner of the Venetian painters of the second half of the fifteenth century; the school of Bartolommeo Vivarini. The painting is well preserved, but what above all gives charm is the ingenuity and sincerity of the facial expressions and intimate sentiments of the personages, together with the rendering of the domestic details of the interiors."

From the Fairfax Murray Collection, London.

(Pendant to the following)



No. 882—THE BIRTH OF OUR LORD AND PRESENTATION IN THE TEMPLE
(By *Bartolommeo Vivarini*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

BARTOLOMMEO VIVARINI

VENETIAN: circa 1450—1490

883—*DEATH OF THE VIRGIN*

Panel: Height, 1 foot 1 inch; length, 1 foot 5 inches

The Holy Virgin is stretched on a pallet about centre of a noble chamber arranged with a Byzantine-Romanesque columned arcade at rear. At rear and right are eleven of the disciples of Our Lord doing honor to the last mementos of the Virgin.

Note: Prof. Giacomo de Nicola, Director of the Bargello Museum, Florence, says concerning the painting: "This scene of the death of Mary follows the panel of the Birth of our Lord which, with others now dispersed, formed a predella of an Altar in honor of the Virgin. "This is by the same hand as the previous painting, and has the same characteristics and the "same virtues."

From the Fairfax Murray Collection, London.

(Pendant to the preceding)



No. 883—DEATH OF THE VIRGIN (*By Bartolommeo Vivarini*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

FLORENTINE SCHOOL

FIFTEENTH CENTURY

884—*PORTRAIT OF THE POET DANTE*

Panel: Height, 15 $\frac{1}{4}$ inches; width, 12 $\frac{1}{8}$ inches

The Divine Poet and Patriot is seen in profile to left, at bust length. He wears a typical close-fitting Florentine cap, crowned with bays and a belted robe. The balustrade at foot of panel, behind which he is standing, is inscribed "Dante."

Note: The only known contemporary portraits of the Poet are in the frescoes of Assisi and Florence. The directness of the Stroganoff portrayal seems to show that the unknown great painter of this fine portrait must have had contemporary data or early tradition to guide his hand. Portraits of the poet, even of the fifteenth century, are exceptionally rare, and this is the only one known to the present owner.

From the Collection of Count Stroganoff, Rome.



NO. 884—PORTRAIT OF THE POET DANTE
(*Florentine School*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

VENETIAN SCHOOL

FIFTEENTH CENTURY

885—*PORTRAIT OF THE POET PETRARCA*

Panel: Height, 12 $\frac{1}{8}$ inches; width, 9 $\frac{3}{8}$ inches

The famous poet is presented at bust length in profile to left, wearing a cowed habit. Before him on a balustrade is an apple. He is calm and serene of brow and of full figure. Inscribed on tablet at foot of panel, "Franciscus Petrarcha Laureatus."

Note: Contemporary, or even fifteenth century, portraits of the great Italian poet are extremely rare. This one, of the Stroganoff Collection, is undoubtedly the work of an eminent master of the early fifteenth century.

From the collection of Count Stroganoff, Rome.



No. 885—PORTRAIT OF THE POET PETRARCA
(*Venetian School, Fifteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

FILIPPO LIPPI

FLORENTINE SCHOOL: 1457—1504

886—*TWO ADORING ANGELS*

Panel: Height, 11 inches; width, 7¾ inches

Two robed flying angels, *en face*, are carrying stems and lilies, swinging their censers in the path of the descending Dove of Peace. This simple disposition of the two figures is most graceful and captivating.

Note: B. Berenson illustrates this typical example by Lippi in both "The Study and Criticism of Italian Art," London, 1911, page 59, and "The Florentine Painters of the Renaissance," 1907, page 97. Starye Gody also gives an illustration of it in his work of 1909.

From the collection of Count Stroganoff, Rome.



No. 886—Two ADORING ANGELS (*By Filippo Lippi*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

FILIPPO MAZZOLA

PARMESE SCHOOL: 1460—1505

887—*MADONNA AND CHILD*

(On Panel, Signed)

Height, 13½ inches; width, 11 inches

“Before a black curtain, disposed in the centre of the picture, at the two sides of which is the cloudless blue sky, the Virgin is seen at half length, wearing a red tunic and a blue mantle lined with green; having a yellow scarf thrown over her head. She holds Her Son Who stands upon a balustrade of colored marble. At the right, beneath, is the signature: *Fi Ma. . . .*” “This painting is one of the most beautiful works of the master, executed somewhat under the influence of the School of Crémone but much more under that of Giambellino: the resemblance to the Madonna of the gallery of Parme “is very striking.” (*Bollettino d’arte del Min. della Pubbl. Istruz.*, 1910, fig. à, p. 92.)

Note: The above description is a literal translation from the Stroganoff Catalogue, written by Professor Antonio Munoz, of the University of Rome. See Stroganoff Catalogue, page 32.

From the collection of Vimercati Sozzi de Milan.

From the collection of Count Stroganoff, Rome.



NO. 887—MADONNA AND CHILD (*By Filippo Mazzola*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

SCULPTURES AND STUCCO BAS-RELIEFS

DONATO DI NICCOLÒ DI BETTO BARDI

(CALLED DONATELLO)

PADUAN: 1386—1466

888—*MADONNA AND CHILD*

(Leather Bas-relief)

Height, 1 foot 9½ inches; width, 1 foot 3 inches

The Virgin, clad in hooded and voluminous robes, is seen almost in profile to right and at half-length. She holds Her little Son with both arms, embracing Him, while He kisses Her cheek. Both figures are haloed and the relief is in its original carved frame.

Note: It is interesting to remark that Leo Plascinig, in his work on Italian bronzes gives this interesting bas-relief to Bellano.



No. 888—MADONNA AND CHILD (*By Donatello*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

ANTONIO ROSSELLINO

FLORENTINE: 1427—1490

889—*MADONNA AND CHILD*

(Polychrome Stucco Bas-relief)

Height, 2 feet 7 inches; width, 1 foot 8 inches

Three-quarter-length, seated figure, wearing crimson robes and haloed ivory hood. She supports the Infant Saviour on Her lap with Her left hand. He holds a small bird in His hands and wears a small robe. In the upper background is an ornate floral garland.

Note: Though once attributed to Rossellino, this bas-relief is now believed by some experts to be by the anonymous "Maestro of the Marble Madonna." A similar bas-relief is in the Berlin Museum, and is reproduced by Frida Schottmüller, No. 152, "Die Italienischen und Spanischen Bildwerke der Renaissance und des Barocks."



No. 889—MADONNA AND CHILD (*By Antonio Rossellino*)

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LUCA DELLA ROBBIA

FLORENTINE: 1400—1482

890—*MADONNA AND CHILD*

(Polychromed Stucco Bas-relief)

Height, 4 feet; width, 2 feet 4 inches

Three-quarter-length haloed figuré, almost in profile to right, of the Virgin as a care-free young matron looking downward toward Her Son, Who playfully lifts Her hooded mantle above His head. She wears a robe under the mantle and stands before a gilded diapered floral background. The bas-relief is within a decorated, pedimented and columned architectural frame.

Note: A duplicate of this charming bas-relief is illustrated by Dr. William Bode in "Florentiner Bildhauer," page 167; but it has an entirely different background. There is on page 62 a marble bas-relief by Michelozzo with a similar background.



No. 890—MADONNA AND CHILD (*By Luca della Robbia*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

DONATO DI NICCOLÒ DI BETTO BARDI

(CALLED DONATELLO)

PADUAN: 1386—1466

891—*MADONNA AND CHILD*

(Terra Cotta Bas-relief)

Height, 47½ inches; width, 28 inches

Molded with the figure of the Virgin in a loose robe, holding with both hands the draped Child Christ, and bending over Him, her head seen in profile. In tabernacle frame of carved and gilt wood with pointed pediment, fluted and astragalled pilasters, plain plinth and molded base. Modeled by Donatello.

From the Stefano Bardini Collection, acquired in Florence many years ago.



No. 891—MADONNA AND CHILD (*By Donatello*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

LUCA DELLA ROBBIA

FLORENTINE: 1475—1550

892—*MADONNA AND CHILD*

(Polychromed Stucco Bas-relief)

Height, 4 feet 7 inches; width, 2 feet 9 inches

Most engaging half-length figure turned to right almost in profile and looking downward slightly smiling at Her chubby Son, Who is held in Her arms and is playfully lifting Her hooded mantle from Her head with His right hand. She wears loose embroidered robes and a mantle and stands before a rudimentary landscape. The bas-relief is within a contemporary decorated architectural frame.

Note: There is a very decided analogy between this fine bas-relief, with its playful atmosphere and one illustrated by Dr. William Bode in "Florentiner Bildhauer," page 169, which is in the possession of V. von Benda, Vienna. This latter, however, is very different in coloring, and has not the matchless high patina resembling the glaze of terra cotta which invests that in the Tolentino Collection.



No. 892—MADONNA AND CHILD (*By Luca della Robbia*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

JACOPO DELLA QUERCIA

ITALIAN: 1374—1438

893—*MONOCHROMED STUCCO BUST*

Height, 23 inches

Gracious and charming bust of della Quercia's favorite model, the Bandinella. Her head to front slightly downward, wearing a pleated cap over curling hair and a mantle lightly draping her shoulders. This bust was the original model for one of the figures in a group, known as the masterpiece of this sculptor, which adorns his "Fonte Gaia" at Siena. Professor Giacomo de Nicola, the eminent Director of the Bargello Museum, Florence, has given a written opinion on this very beautiful bust. He states: "It is identical with one in a group 'on the Fonte Gaia. Another figure in stucco similar to one in this group, 'is in the Museum at Amsterdam and yet another, the 'Sapienza,' is in the 'Berlin Museum. *This bust is the third that has appeared and it is unique. 'The freshness and details of modeling preclude the possibility of its being 'taken from a mold, and the coloring of monochrome rose simulating marble 'differentiates it from the others.'*"



No. 893—MONOCHROMED STUCCO BUST
(*By Jacopo della Quercia*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

DONATO DI NICCOLÒ DI BETTO BARDI
(CALLED DONATELLO)

PADUAN: 1386—1466

894—*MADONNA AND CHILD*

(Polychrome Stucco Bas-relief)

Height, 30 inches; width, 22 inches

Rectangular, with round-arched top. Modeled with half-length figure of the Virgin with red robe and hood, her face seen in profile and bending over the draped Child Christ, whom she supports with one hand, while with her right she clasps His wrists. In old carved and gilt wood frame, with spirally fluted pilasters and arch and plinth carved with a panel of Gothic tracery. Modeled by Donatello.

Note: An exactly similar example to this bas-relief, differing only in the details of its coloring, is to be found in the Berlin Museum. In the catalogue prepared, under Dr. Bode's direction, by Frida Schottmüller and published in Berlin in 1913, it is there illustrated as No. 44.

From the Stefano Bardini Collection, acquired in Florence many years ago.



No. 894—MADONNA AND CHILD (*By Donatello*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



895—MARBLE STATUETTE POLYCHROMED

French, Fifteenth Century

Standing figure of the Madonna, in a full gown, with finely carved wavy hair projecting from under her head covering. A young woman of full features, with head poised lightly over her left shoulder, and her hands clasped reverentially before her breast. Polychrome mellowed by time, and the marble where exposed showing a mellow patina.

Height, 25 inches.



LUCA DELLA ROBBIA

FLORENTINE: 1400—1482

896—*PORTRAIT OF POPE MARTIN V*

Height, 17 $\frac{3}{4}$ inches; width, 12 $\frac{3}{4}$ inches

Terra cotta bas-relief bust glazed in white on blue ground; facing left. In the upper left corner the arms of the great Colonna family, of which he was a member. A man of stern yet kindly features, inclined to smile; wearing the papal tiara and embroidered robes.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

FRANCESCO DI SIMONE FERRUCCI

FLORENTINE: 1437—1493

897—*MADONNA AND CHILD*

(Marble Bas-relief illuminated in Gold)

Height, 3 feet 8 inches; width, 2 feet

A most gracious, three-quarter-length figure, looking downward, toward Her Son, seated on a cushion at right and held by Her left hand. Both wear haloes and robes. She with a hooded mantle also, stands before a shell arched niche surmounted by a winged shell festooned with fruit. The columned and pedimented frame is of green Fiesole stone.

Note: This remarkable bas-relief has also been expertised by Prof. Giacomo de Nicola, Director of the Bargello Museum, Florence. He says in part: "This bas-relief was undoubtedly "executed in Bologna and can be compared with the figures executed by Francesco di Simone "on the exterior windows of St. Petronio. Typical of this Maestro is the treatment and fine "decorative taste found in the frieze above the group, in which is a festoon and winged shell."

From the Fairfax Murray Collection, London.



No. 897—MADONNA AND CHILD
(By Francesco di Simone Ferrucci)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

DONATO DI NICCOLÒ DI BETTO BARDI
(CALLED DONATELLO)

PADUAN: 1386—1466

898—*MADONNA AND CHILD*

(Polychrome Papier-mâché Bas-relief)

Height, 48 inches; width, 33½ inches

Rectangular. Modeled with the famous "Casa de' Pazzi" Madonna, a half-length figure of the Virgin standing, in a blue mantle with white hood, Her face seen in profile bending over and pressing Her face close to that of the Child Christ, whom She tenderly holds with both hands. In an old tabernacle frame of carved, painted and gilded wood, with molded and carved pointed pediment, pilasters with arabesque carved shafts and apron flanked by the carved consoles.

Note: Illustrated in "Florentine Sculptors of the Renaissance," by Wilhelm Bode, London, 1908, in which Bode says: "The earliest authenticated Madonna by Donatello I take to be the "marble relief in the Berlin Museum—the Pazzi Madonna. The broadly conceived modeling of "the figure in the Pazzi relief, the strong, simple fold of the heavy mantle, as also certain faults "of foreshortening in the left hand, lead one to place the production of this manifestly authentic "masterpiece in the early fifteenth century. In the catalogue, prepared under Dr. Bode's direction, by Frida Schottmüller and published in Berlin in 1913, it is there illustrated as No. 30.

From the Stefano Bardini Collection, acquired in Florence many years ago.



No. 898—MADONNA AND CHILD (*By Donatello*)

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ANDREA DELLA ROBBIA

FLORENTINE: 1437—1528

899—*STATUE OF SAINT ANTHONY*

Height, 50 inches

Standing figure of the Saint wearing full robes. He is tonsured, benignly looks downward and holds a lily branch in his right hand and in his left a missal. Brilliantly glazed in soft white. In two portions.



No. 899—STATUE OF SAINT ANTHONY
(By *Andrea della Robbia*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

ANTONELLO GAGGINI

SICILIAN: 1478—1538

900—*GOTHIC PENTELIC MARBLE STATUE OF SAINT VITUS*

On its pedestal, 4 feet 3 inches high

The martyr, Saint Vitus, is assumed to have been a Sicilian, the son of a Pagan noble but himself devoted to the new teachings of Christ which he had learned from Modestus and Crescentia. He soon became known as a healer of supernatural powers and when denounced by his father, he was scourged by the Sicilian pro-consul, but he resisted temptations to give up his faith. Admonished by an angel he crossed the sea to Lucania and came to Rome where he suffered martyrdom at the hands of Emperor Diocletian.

In the "Martyrium Hyeronianum" the passion of Saint Vitus is elaborately described. He is called one of the fourteen protectors, his relics were credited with miraculous healing powers and many churches in Italy and Germany were erected to his glory. His attributes were book, cock, vessel, bone, cup and wolf.

This statue of Saint Vitus is of carved and polychromed Greek marble. Upright figure of a young nobleman in a long flowing medieval tunic through which appear the folded sleeves of a velvet jacket and the fur-bordered robe above his bare ankles. He wears pointed low skin hose. From his girdle hangs a chain by which are held two wolves, emblems of his power of healing the bites of wild animals. Around his neck he wears a chain with a jeweled pendant and his long, curling hair is covered by a berretta. The statue is placed on a hexagonal base carved with four motifs from the life of the saint and two-winged cherub heads. The direct method with which the master succeeded in conveying the deeply rooted asceticism of his subject is unique in early sculpture. The same touching simplicity is found in the treatment of the figure subjects carved on the socle. One feels confident in calling this statue of Saint Vitus the crowning achievement of this independent master sculptor.

Note: Antonello Gaggini was the son of a Sicilian sculptor and the father of five sculptors. A pupil of Raphael and Michael Angelo while in Rome, he became the founder of a Sicilian school of sculpture upon his return to his native isle. The churches of Palermo, Catania, Castoreale, Messina, Nicosia and the Museum of Palermo are filled with his spirited creations.



No. 900—GOTHIC PENTELIC MARBLE STATUE OF
SAINT VITUS (*By Antonello Gaggini*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forefront of the Catalogue.

GIOVANNI DELLA ROBBIA

FLORENTINE: 1469—1527

901—*GLAZED TERRA COTTA PORTRAIT BUST OF A CHILD*

Height, 9 inches; length of base, 10 inches

The chubby, eager smiling face is slightly turned to right; and the curling locks tumble from brow over the neck and shoulders. Glazed in fine white with gray basal band. On a painted and gilt wood base.

Note: Professor Giacomo de Nicola, Director of the Bargello Museum, writes of this charming bust: "The smiling child has no attributes either of St. John or the little Christ, "under the semblance of which the Quattrocento Florentine art gave us a magnificent series "of children. This is, therefore, most undoubtedly a portrait. It was executed by Giovanni "della Robbia during his period Verrocchiesque, and in a moment (for him quite unusual) "of sympathy with the subject."



No. 901—GLAZED TERRA COTTA PORTRAIT BUST OF A CHILD
(*By Giovanni della Robbia*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

902—PAIR OF CARVED STONE STATUETTES

Pisan, Early Thirteenth Century

Standing figures of the Virgin and St. Joseph. The Virgin stands with her head slightly drooping, bowed over her folded hands before her breast. Her robes, including the hood over her head, are delicately incised in primitive manner and she wears a rope girdle tied in a bow, the long ends carved in spiral relief down the front of her gown. St. Joseph is represented as a bearded man, his mustache, beard and hair all curly. His left arm crossed before his breast holds up his flowing robe and the hand grasps a fold of the robe on the opposite side. His right hand is brought up to his head, which is poised slightly to his right and leans against it. His robes are incised in similar manner to those of the Virgin. On the figure of the Virgin a light patina and on Joseph's robes a dark one. On red velvet covered pedestals.

Height of statues, 22 inches; and complete, 33½ inches.

From the Marchese Puccio Collection, at the Castle of Vescovara di Broni.



No. 902—PAIR OF CARVED STONE STATUETTES
(*Pisan, Early Thirteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



903—FRENCH GOTHIC SCULPTURED WALNUT HANGING LANTERN
HOLDER *Early Fifteenth Century*

Composed of a most interesting polychromed bust of a young woman looking downward to spectator and wearing the curious large round head gear and robes of the period. The bust is complete in itself and is not a portion of a larger statue. Mammoth deer antlers are attached to the back of the bust and with it are suspended from a small canopy by three ringed chains.

Height of bust, 13 inches; width of antlers, 24 inches.

Note: Rare examples of these very unique hanging lantern holders are preserved in French Museums. It is also interesting to know that these lantern holders were considered to have supernatural powers to ward off all evil influences.

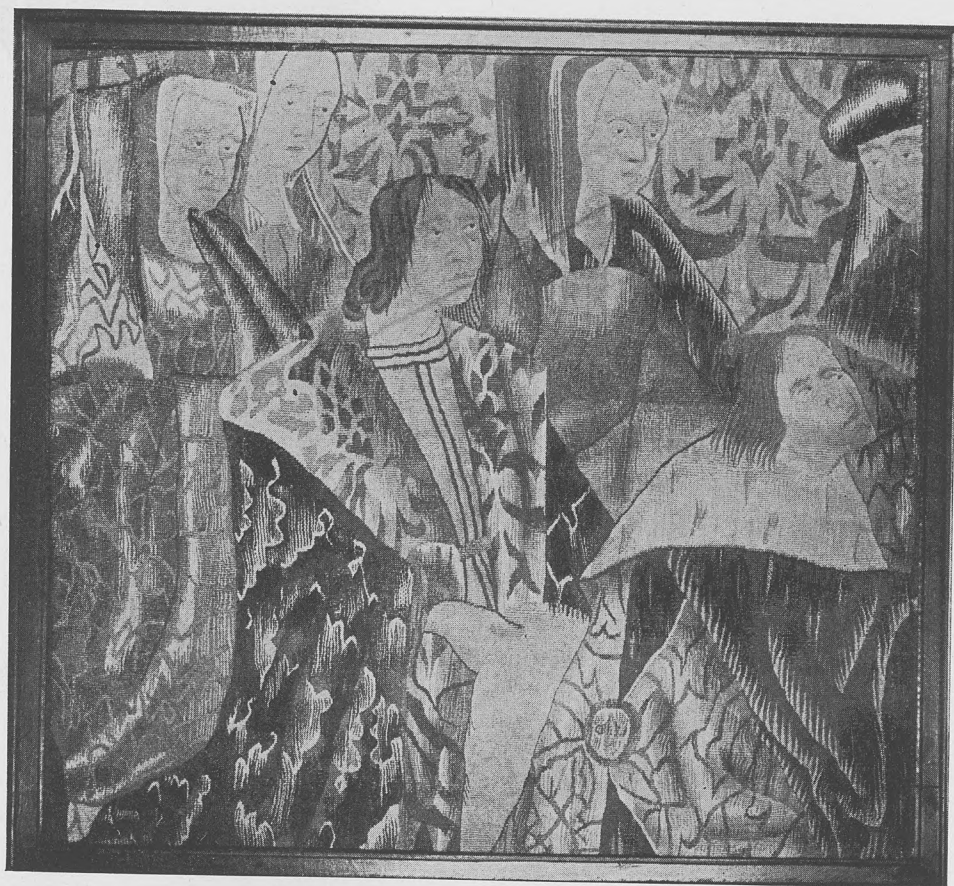
From the De Motte Collection, Paris, 1922.

904—CARVED STONE COLUMN WITH BASE AND CAPITAL
French Gothic, Fourteenth Century

Column round, with heavily molded base having a square foundation. The expanding capital, which has a molding at its foot, is carved in high relief with figures as caryatids, and between them with floral motives.

Height, 59½ inches.

GOTHIC AND RENAISSANCE TAPESTRIES



905—GOTHIC TAPESTRY PANEL

Flemish, Fifteenth Century

A group of six figures, forming an intact fragment presenting Burgundian suggestions. The grouping of the figures shows fine accomplishment, they take their places as in a painting, rather than in a tapestry composition. Apparently people of the nobility on some formal occasion, three of them women.

Height, 32 inches; length, 35 inches.

From the De Motte Collection, Paris, 1922.

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906—RENAISSANCE TAPESTRY *Flemish, Early Sixteenth Century*

The main design retaining the spirit of the Gothic. The panel, within pillars, depicts a lion destroying a horse, with birds and a fox in the foreground, in the background a man on horseback riding before a castle. The wide border in Renaissance design of flowers, fruits and vegetables.

Height, 9 feet 9 inches; width, 7 feet 5 inches.



No. 906—RENAISSANCE TAPESTRY (*Flemish, Early Sixteenth Century*)

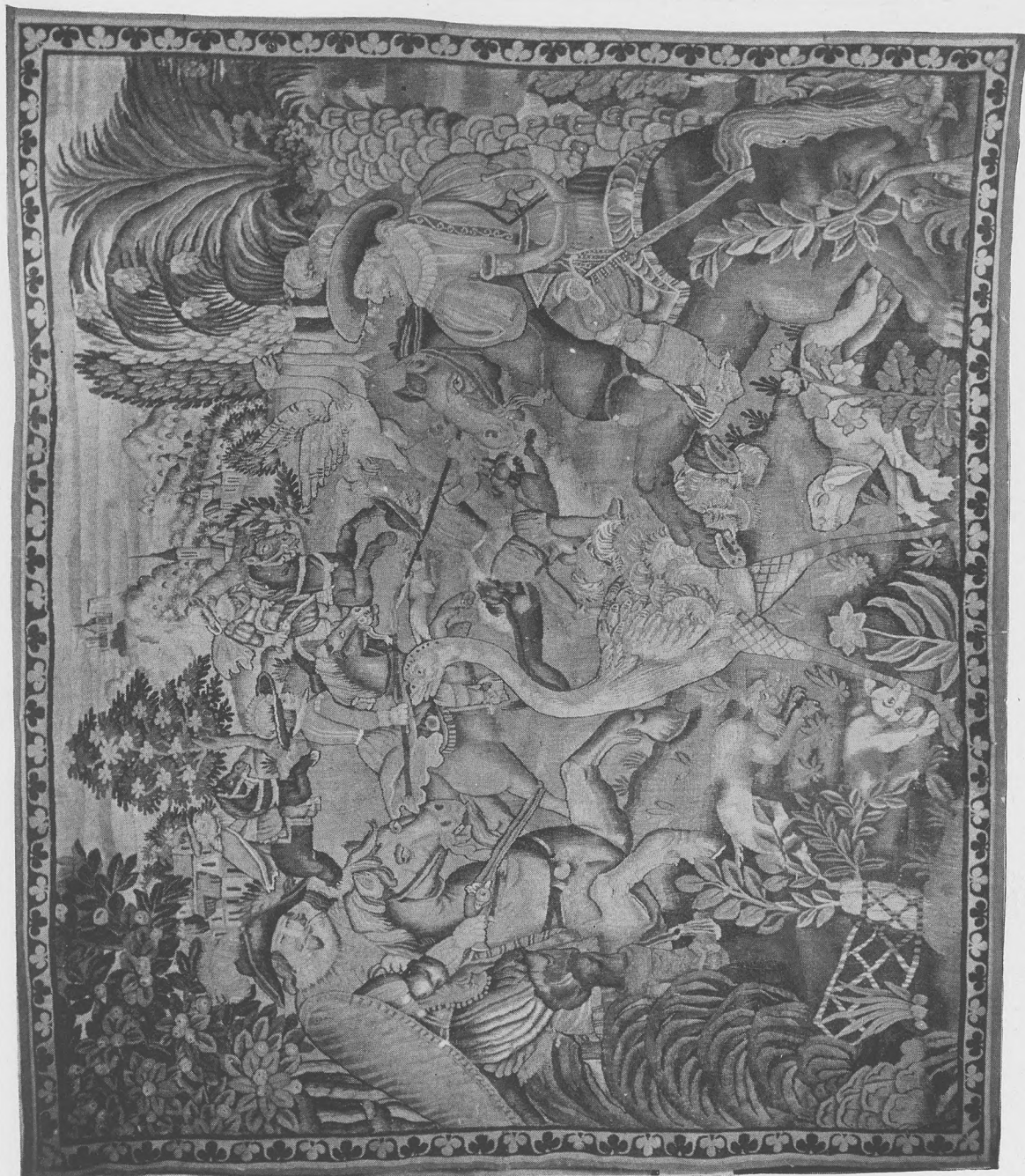
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907—HUNTING TAPESTRY

Flemish, Sixteenth Century

OSTRICH HUNTING. In a landscape of herbage and trees of tropical luxuriance two cavaliers ride up on horseback from right and left, armed and equipped for the hunt, and between them is an ostrich which one is about to shoot as a dog grasps its leg. In the middle distance other horsemen pursue a fleeing bird. In the background are houses and a church, with others on a distant peak.

Height, 8 feet; length, 9 feet.



No. 907—HUNTING TAPESTRY (Flemish, Sixteenth Century)

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908—GOTHIC TAPESTRY PANEL

Flemish, Fifteenth Century

Picturing Christ with Apostles emerging from a temple. The Christ appears in the foreground, at full length, standing, the first Apostle regarding Him reverently. The heads of others appear behind them, sometimes only an eye being seen. The Christ's robes are rose-pink and old-gold. He is represented without the halo. The first Apostle is in deep blue. Framed in a cathedral niche carved in the Gothic style.

Height, 59½ inches; width, 19 inches.

Note: This tapestry is illustrated in "La Tapisserie Gothique," by De Motte, Paris, 1924.



No. 908—GOTHIC TAPESTRY PANEL
(*Flemish, Fifteenth Century*)



909—GOBELIN TAPESTRY PANEL

French, Eighteenth Century

Picturing at either hand Ceres and Flora, seated under trees, with amorini running toward them with sheaves and flowers and one filling a jar from a waterfall. In the middle distance is a scene of the golden harvest with crimson poppies growing amid the wheat and a bird flying overhead, and in the background various buildings.

Height, 24 inches; length, 42 inches.

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910—GOTHIC ENGHIEU TAPESTRY

French, Fifteenth Century

Rectangular. Woven in a verdure pattern of large scrolled leaves in green and blue interspersed with flowers and smaller leaves in yellows and with the figures of an ape seated upon a camel, a goat with lion's tail, long-tailed birds and butterflies all in yellows. The border consists of a rod looped with ribbons in light yellow upon a dark yellow ground.

Height, 7 feet 5½ inches; width, 12 feet 3 inches.



No. 910—GOTHIC ENGHEN TAPESTRY (*French, Fifteenth Century*)

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911—SUPERB GOTHIC ENGHIEU TAPESTRY

French, Late Fifteenth Century

Within a border of flowers and fruits a rectangular field of flowers and fronds and amidst them deer and foxes, in rose and blues, fawn and gray-white, on a dark brown ground.

Height, 8 feet 10 inches; width, 6 feet 7 inches.



No. 911—SUPERB GOTHIC ENGHEN TAPESTRY
(*French, Late Fifteenth Century*)

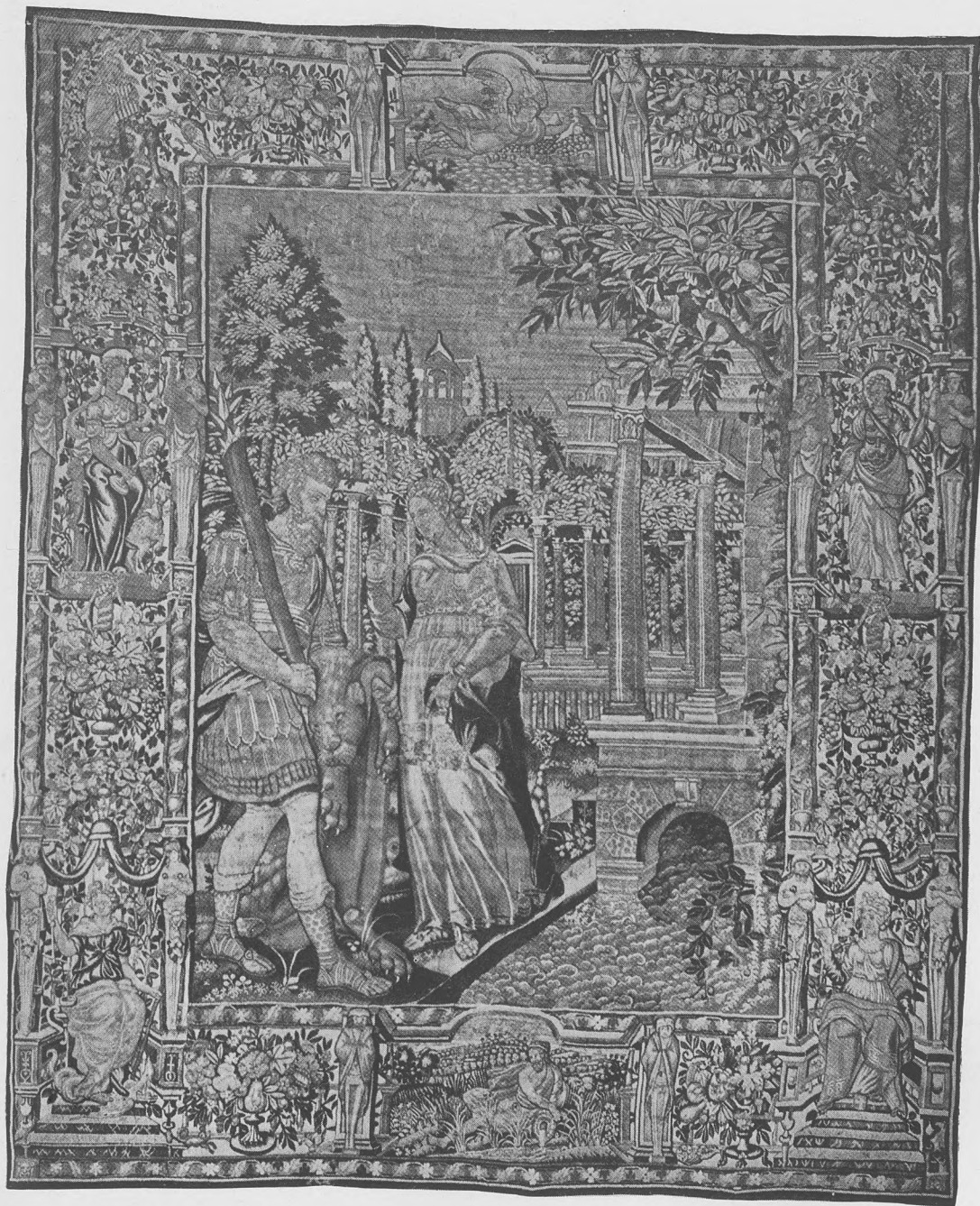
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912—FLEMISH RENAISSANCE TAPESTRY

Sixteenth Century

HERCULES AND DEJANIRA. At left foreground the burly figure of Hercules is seen, wearing classic garb and carrying over his right shoulder his famous club and over his arm the symbolic Nemean lion-skin. He addresses his wife, Dejanira, who stands near him, wearing beautiful robes. She is at the edge of a stream which issues from the colonnade of an Italian garden seen beyond them, which is crested with a wooded elaborate palace, partially seen in the far distance. Woven in rich harmonious colors; having fine broad compartmented borders, displaying at centre crown a panel, sustained by caryatids and occupied by a figure of the winged Icarus on his ill-fated flight across the sea; the sides with allegorical figures within canopied niches; the centre of foot with a panel similar to the crown, occupied by a figure of Achelous, the River god, the conquered rival of Hercules. Between these motives are jardinières and clusters of fine fruit, amidst which birds and figures of Pan are seen. Executed in similar rich colors to the field.

Height, 13 feet 5 inches; width, 10 feet 9 inches.



No. 912—FLEMISH RENAISSANCE TAPESTRY: HERCULES AND DEJANIRA
(*Sixteenth Century*)

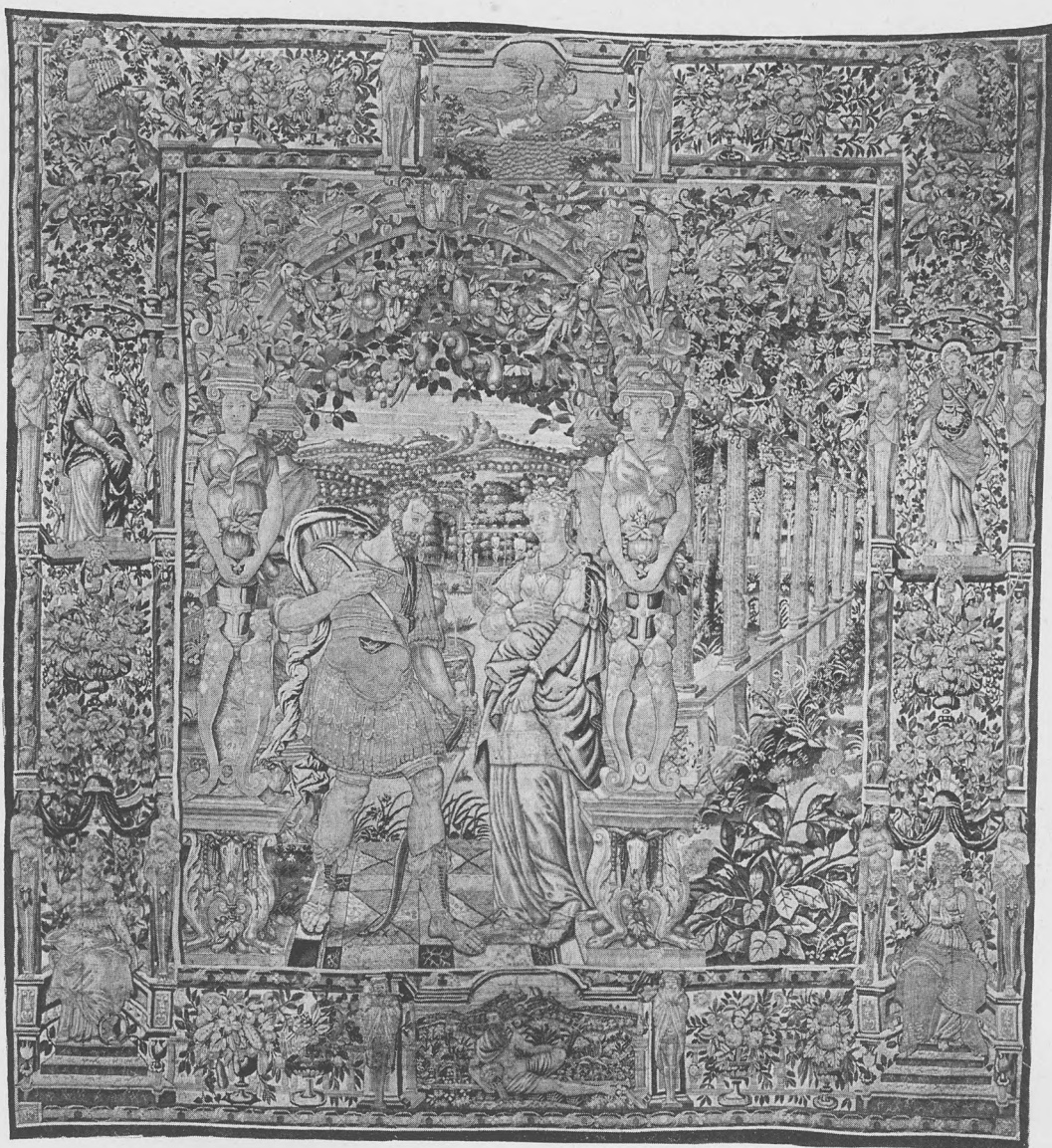
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913—FLEMISH RENAISSANCE TAPESTRY

Sixteenth Century

HERCULES AND OMPHALE. The mythical hero in gilded armor, bearing over his shoulder the girdle of the Amazon Queen Hippolyta, is seen toward left foreground before an Italian columned arcade, supported by caryatids and centred with a keystone bearing the symbol of Bucranio, the lattice overgrown with magnificent ripening fruit. He is in conversation with Omphale, who is at his right. She wears royal robes and a diadem in her hair. Beyond through the arcade is a vista of an Italian garden with a splashing fountain crested by the wooded hills of Olympia. Woven in rich harmonious colors; fine broad compartmented borders, displaying at centre crown a panel, sustained by caryatids and occupied by a figure of the winged Icarus on his ill-fated flight across the sea; the sides with allegorical figures within canopied niches; the centre of foot with a panel similar to the crown, occupied by a figure of Achelous, the River god, the conquered rival of Hercules. Between these motives are jardinières and clusters of fine fruit amidst which birds and figures of Pan are seen. Executed in similar rich colors to the field.

Height, 13 feet 4 inches; width, 12 feet.



No. 913—FLEMISH RENAISSANCE TAPESTRY: HERCULES AND OMPHALE
(*Sixteenth Century*)

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914—HERALDIC TAPESTRY

Spanish, Seventeenth Century

THE ARMORIAL BEARINGS OF LEON AND CASTILE QUARTERED WITH OTHERS. Very rich rose-du-Barry crimson field, supporting a central strap-arabesqued oval cartouche, quartered with three lions passant, a castle proper and a royal crown about centre, over blue and white checks. The cartouche is surmounted by a coroneted helm and the half-figure of a Saint carrying a cross. The helm has large Gothic leaf-scrollings and the cartouche is quartered with fleurs-de-lis and surrounded by trophies and flags of various provinces. Woven in rich pinks, ivories, sapphire-blue, golden-yellows, greens and browns. Charming cerulean blue border, occupied by varied military trophies and flags; executed in similar colors to the field.

Height, 9 feet 2 inches; length, 9 feet 10 inches.



No. 914—SPANISH HERALDIC TAPESTRY (*Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

915—ROYAL AUBUSSON TAPESTRY *French, Louis XIV Period*

Beneath a draped canopy, in formal design, are bunches of fruit and large masses of flowers including roses and tulips; at bottom centre a mass of flowers flanked by two birds; other birds are placed in different positions in the field and in the border. In brilliant colors with much rose on a dark background.

Length, 7 feet 9 inches; width, 5 feet 11 inches.



No. 915—ROYAL AUBUSSON TAPESTRY (*Louis XIV*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

916—RARE GOTHIC TAPESTRY

French, Fifteenth Century

THE BAPTISM OF CHRIST. Christ stands knee-deep in the Jordan about centre. He wears a loin-cloth and inclines Himself somewhat toward St. John the Baptist at right, His hands folded before Him. St. John is baptising Him from a cruse of water held in his raised right hand. At left stands an angel, holding Our Saviour's cloak. Above the Saviour is a scrolled label parted by a Sun in Splendor bearing in Gothic letters, "Hic Filius Meus" (This is My Son). In the corners of the composition are the four evangelists with their symbolic emblems; at the vase upon a scroll is the motto of a noble family in old French, "Vivre en espérance." Above the scroll, on a shield, is an intricate monogram, the weaver's signature, most unusual, for weavers' marks are very seldom seen on Gothic tapestries.

Height, 37 inches; width, 36 inches.

From the Georges Seligmann Collection, Paris.



No. 916—RARE GOTHIC TAPESTRY: THE BAPTISM OF CHRIST
(French, Fifteenth Century)



917—GOLD AND SILVER ENRICHED RENAISSANCE TAPESTRY

Flemish, Late Sixteenth Century

FLORA. At left, Flora is seated in voluminous robes, enriched in gold; beyond two jardinières are seen in a landscape in which is an Italian garden and fountain. Slightly toward left of centre is a panel occupied by a handsome jardinière of flowers flanked by caryatids. At right is a nymph in voluminous robes, enriched with silver, charming two snakes. She stands before a wooded landscape in which châteaux and distant hills are seen. Woven in rich crimsons, blues, greens, yellows, ivories, pinks and tans. Finished with a border of leaf motives in ivory on crimson grounds.

Height, 2 feet 7 inches; length, 5 feet 8 inches.

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918—THE CHARIOT ASSAULT, AFTER TENIERS

Flemish, Seventeenth Century

In the centre a cart and white horse, with figures, and man with a pike striking at a group of man, woman and child, and in the central foreground a man grasping at a woman with a basket who has fallen to the ground. From the right other halberdiers approach. Masses of verdure occupy both sides of the picture, and in the central distance appear a castle and grounds. Border of golden garlands.

Height, 9 feet 2 inches; length, 10 feet 6 inches.



No. 918—THE CHARIOT ASSAULT, AFTER TENIERS
(Flemish, Seventeenth Century)

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919—MYTHOLOGICAL TAPESTRY

Brussels, Sixteenth Century

PERSEUS AND ANDROMEDA. On the right in the foreground are the King of Ethiopia and his brother, on the left are the Queen and sundry men and women. On the right a little farther on is Andromeda chained to the rock, and in the middle distance Perseus is destroying the sea monster by tossing an anchor between its wide open jaws. In the background is a distant city and men in battle, probably an after-scene representing Phineus's resentment. Woven in golden tones with rose relief.

Height, 9 feet 5 inches; width, 8 feet 5 inches.



No. 919—PERSEUS AND ANDROMEDA (*Brussels, Sixteenth Century*)

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GOTHIC AND RENAISSANCE CABINETS, CASSONI, CREDENZE, TABLES AND BEDS



920—PAIR MARQUETERIE “ENCOIGNURES”

By L. Boudin (signed); French, Louis XV Period

Broadly rounded front formed of the great door, at either side of which are narrow concave and convex panels, the convexity over the stiles and continuing down the short tapering legs; scrolled skirt. The door beautifully inlaid with an interlacement of roses and other flowers in rosewood, kingwood, olive wood and satinwood. Marble top conforming to the contour of the front and molded. Signed L. Boudin.

Height, 36½ inches; spread, 32 inches.

Note: Léonard Boudin entered guild 1761, and ten years after was one of the most fashionable ébénistes in Paris, and was noted for his fine marqueterie.

From the De Motte Collection, Paris, 1922.



921—CARVED WOOD PYX

French Gothic, Fifteenth Century

Hexagonal, the top coniform, ending in a blossom-knob. Ribs and cornice of the top in rope spirals. On all sides of top and body Gothic tracery in relief. Fine Gothic specimen with vestiges of polychrome.

Height, 18½ inches.

From the De Motte Collection, Paris, 1922.

922—CARVED AND PIERCED BONE DRESSING-MIRROR

Spanish, Late Sixteenth Century

Case oblong on four bracket feet, with slant front, which drops, revealing one long interior drawer; one exterior drawer; rectangular mirror swinging between slender columns and having a scrolled cresting. The entire surface intricately carved and pierced in conventional diaper and large geometrical designs.

Height, 26 inches; width, 19 inches.

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923—POLYCHROMED CARVED OAK CABINET

French, Sixteenth Century

Oblong, with two large doors opening to the main section, and above them two smaller doors to the upper section, which exhibits six turned pilasters and has at centre a niche containing a group "The Virgin and Child." Next the outer pilasters two sunken panels carved in relief with floral scrolls, the one at the left bearing a scroll incised with the date, 1556. The two doors paneled and carved in bold relief with busts of saintly warriors in armor, polychromed. On the large doors eight panels, molded, carved in relief with leaves and flowers and at the centres with busts of provincial types within medallions, four couples. Original polychrome of soft tones on grounds of old blue. Ends bear lozenge panels in relief. Continuing the Gothic spirit in this Renaissance piece, a median pilaster between the lower doors, carved with floral motives in relief and having its original polychrome.

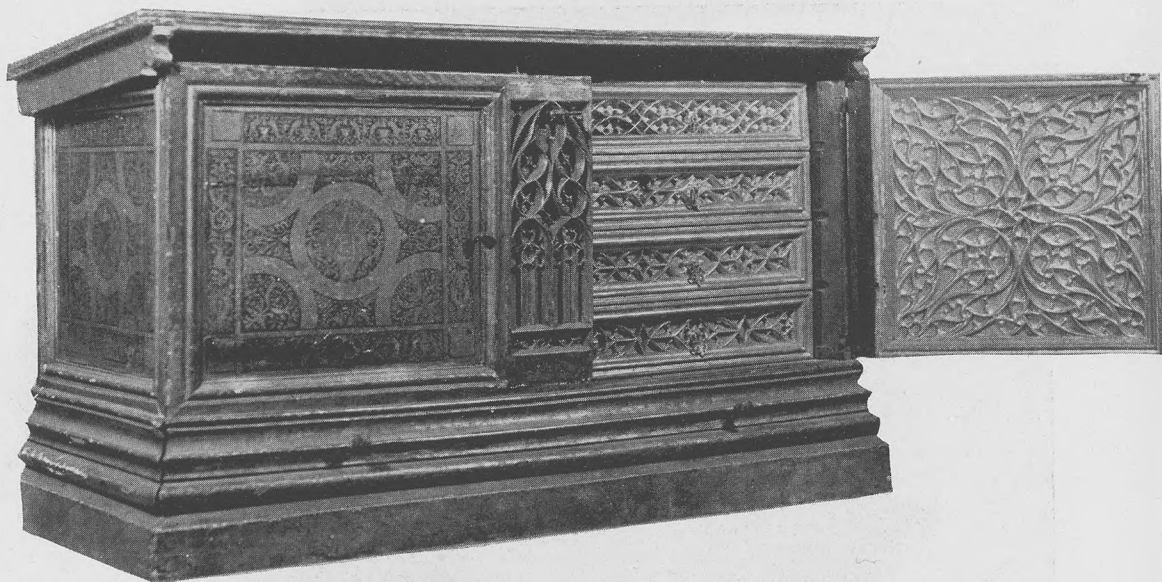
Height, 5 feet 3 inches; length, 4 feet 9½ inches.

From the sacristy of a French church and in a remarkably fine state of preservation.



No. 923—POLYCHROMED CARVED OAK CABINET
(*French, Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



924—GOTHIC CARVED AND GILDED WALNUT JEWEL CHEST

Venetian, circa 1550

Oblong, the cover plain on top, where it has acquired a delicate patina, the under or inner side of it decorated in the style of a Gothic or Renaissance ceiling, in deep blue, green and gold, the gold appearing in rosettes within squares. Front in two panels, at either side of a Gothic tracery simulating a window, decorated in gold with circles and quarter-circles on a diapered ground. The circles enclose inscriptions. End panels similarly decorated to front. One panel opens as a door, the inner side of it an expanse of tracery in relief and the whole gilded, and within four drawers. In the deeply molded base a long drawer with two knob handles.

Height, 28 inches; length, 50 inches.

Note: Closely resembling one illustrated in Frida Schottmüller's book on Italian Renaissance Furniture, page 39, edition of 1921, and given as Venetian, *circa 1550*. Dr. Bode also illustrates and classifies a similar chest in the Kunstgewerbe Museum, Berlin, in his "Italian Renaissance Furniture," page 93.



925—WALNUT OCTAGONAL TABLE

Florentine, Early Sixteenth Century

Top inlaid with strips marking a border; heavy baluster standard resting on a square base. Top plain, the base and standard molded and carved. Dark patina. Fine Italian Renaissance specimen.

Diameter, 32 inches.

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926—VAL D'AOSTA WALNUT TABLE

Northern Italian or Southern French, Fifteenth Century

The rectilinear top made of three heavy boards and now showing a light patina. The skirt ornamented in flat carving on all four sides, the designs floral. The heavy solid legs slightly scrolled and paneled and two heavy quadrilateral stretchers which are inserted in the legs and pinned with wood. Remarkable light patina.

Length, 43 inches; width, 38 inches.



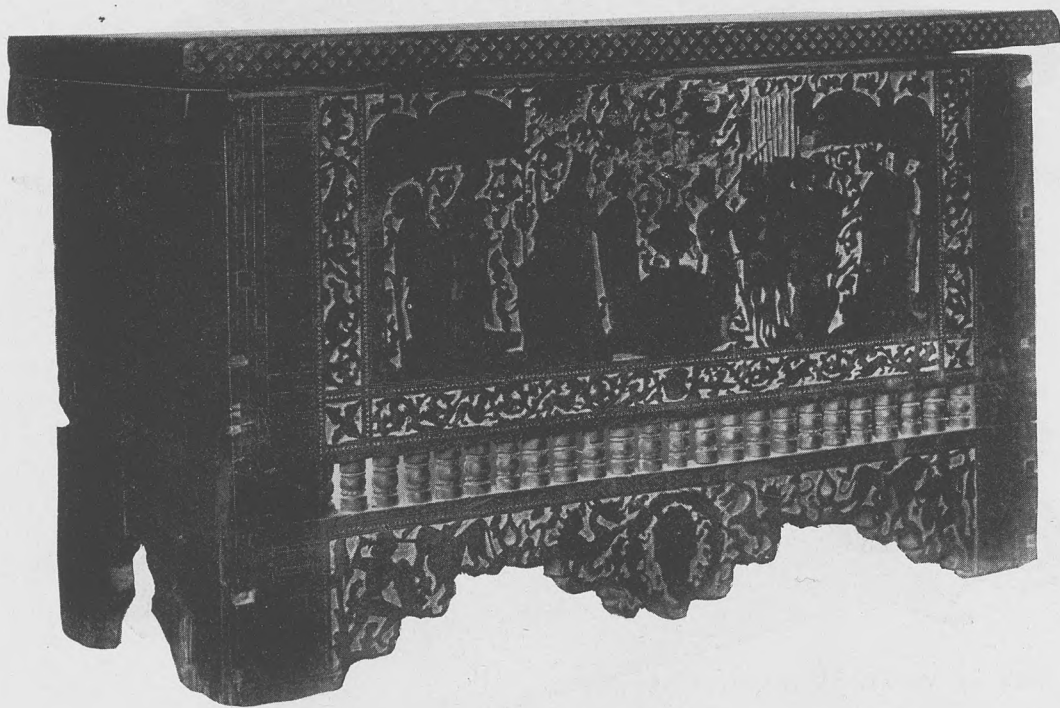
927—WALNUT TABLE

Tuscan, Late Renaissance

Rectilinear top, plain, edged with a thumb-molding. Skirt carved in scrolls. Supported by two lyre-shaped solid stiles resting on a deep base which is upheld by four bracket feet. In the top two drawers; in the base four drawers. Dark patina. Unusual type.

Length, 5 feet 6 inches; width, 3 feet 4 inches.

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928—WALNUT CHEST

Isola Terra-ferma (Northern Italy), circa 1450

Walnut, with evidences of early polychroming. Front with incised eccentric decoration. Top incised with borders and in lattice pattern. The base has in front an open balustrade, above a scrolled apron incised with human figures and animals. Rich patina.

Height, 21½ inches; length, 36 inches.

Note: "Isola-Terra-ferma," following Dr. Bode and Frida Schottmüller, in their attribution of a similar chest in their books on Italian Renaissance furniture, which is illustrated in both books; in Dr. Bode's at page 103 and in Miss Schottmüller's at page 48: a chest in the Figdor Collection at Vienna.



929—CARVED WALNUT COFFRET

Italian Renaissance, Sixteenth Century

Oblong, on four claw feet, the front a rectilinear expanse of fine carving with an affluence of design which leaves only necessary background unoccupied. The ends, top and base are also lavishly carved. On the front amorini float among flowers, carved in high relief, and the centre is occupied by a cartouche with relief heads at top and bottom, supported by flanking figures. The ends display mascarons *fleuri*, individually carved, and the base is carved with gadroons. The top is carved with a series of borders and moldings, and conceals within itself a secret compartment.

Height, 15½ inches; length, 24½ inches; width, 11½ inches.

Note: This example of the golden Italian Renaissance was exhibited at Perouse and illustrated in the catalogue of the Exhibition.

From the Count Oddi Collection, Perugia, Italy.

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930—CARVED WALNUT CASSONE BY JACOPO SANSOVINO

Venetian, Sixteenth Century

Oblong, the lid plain save for a carved molding at the edge and having a light patina; at the ends plain panels, molded; lion-claw feet. The front a mass of carved work: at either end an animal mask above bunches of nuts, carved in high relief, the space between carved with floral scroll in low relief, interrupted by three oblong panels. Each panel is elaborately carved, two with nude female figures reclining, the central one with shell patterns flanking a cartouche. The heavy base is boldly carved in leaf pattern.

Length, 68 inches.



No. 930—CARVED WALNUT CASSONE BY JACOPO SANSOVINO
(*Venetian, Sixteenth Century*)

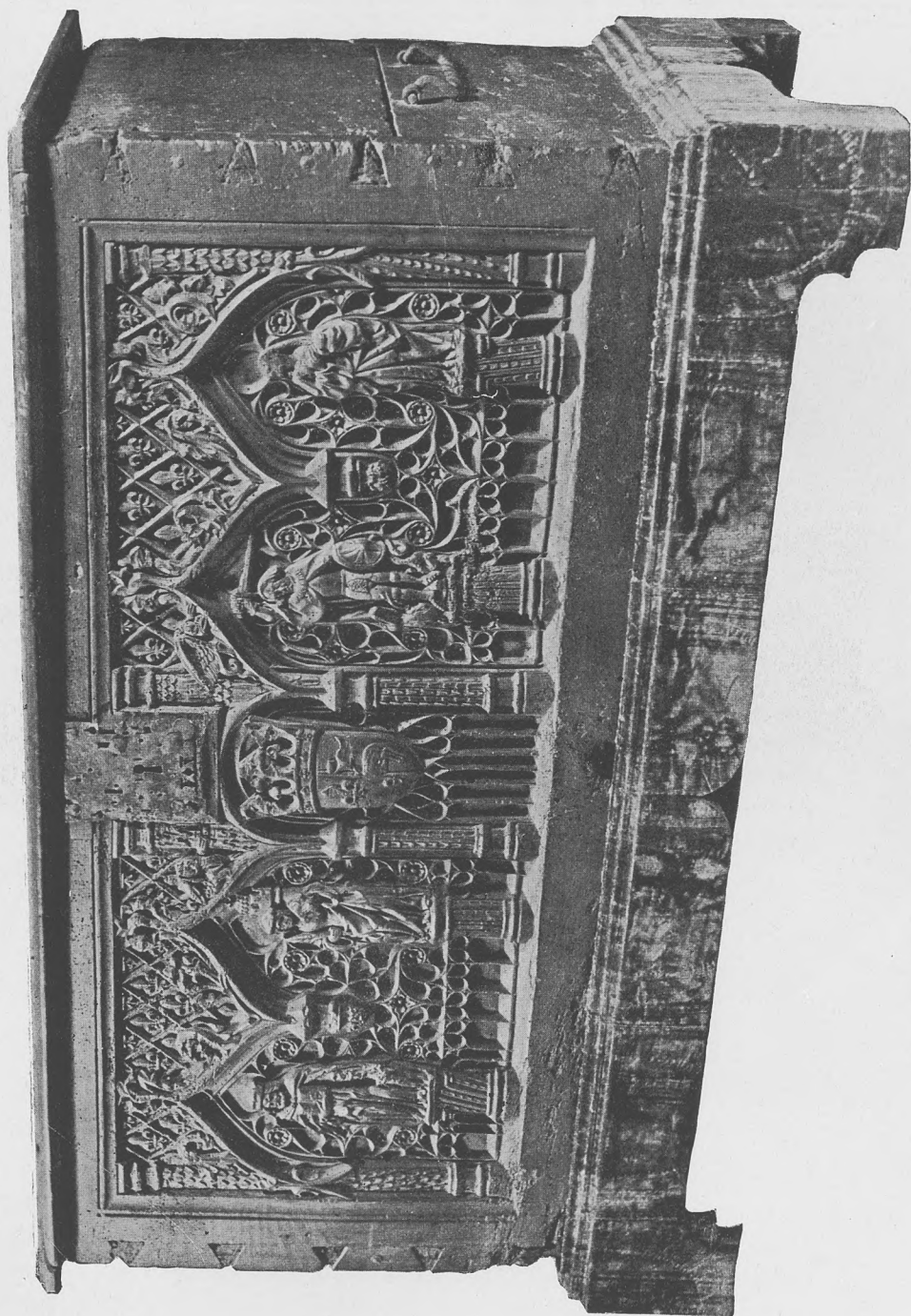
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931—GOTHIC CARVED WALNUT CHEST

French, Fifteenth Century

Oblong, the ends having wrought iron bail handles; the front wrought iron lock with enriched plate. The face of the chest is beautifully carved in high and low relief with figures of Saint George and three other saints, on pedestals within Gothic arches having background of tracery; above the crocketed arches are emblems, flowers and a lattice enclosing the fleur-de-lys of the Orleans family. In the centre, below the lock, a crowned escutcheon quartered with further fleurs-de-lys. On base covered with contemporary red velvet.

Height, 31 inches; length, 51½ inches.



No. 931—GOTHIC CARVED WALNUT CHEST (*French, Fifteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



932—WALNUT AND CERTOSINA-WORK “CREDENZA”

Florentine, Fifteenth Century

Rectangular top, molded, curved and dentilled cornice, certosina-work frieze with carved band below. Body as cupboard, with two hinged doors panelled and carved with full-length figures of Saints in shell-canopied niches, flanked by panels carved with figures. Molded base, carved with bands of bead-and-reel, egg-and-dart and leaf ornament.

Height, 3 feet 9 inches; width, 5 feet 7 inches; depth, 2 feet 8 inches.



933—CARVED WALNUT CREDENZA *Umbrian, Fifteenth Century*

Oblong, the top carved with a molding at the edge, the base heavily gadrooned; carved claw and turned knob feet. Three drawers and two doors. Front and ends deeply carved as arched entrances to stone buildings, with floral spandrels, and in conventional scroll and shell motives. Doors and drawers with wrought iron scrolled drop handles. Important example of the Gothic Italian period. Interesting patina.

Height, 45½ inches; length, 51 inches.

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934—CARVED WALNUT TABLE

Florentine, Early Sixteenth Century

Massive octagonal top. Supported on a quadrilateral base having four open scrolled brackets surrounding a central baluster richly carved, with leafage and gadroonings and resting on serpentine scrolled brackets. Light and varied rich patina. Exceptional example of the golden period of the Italian Renaissance.

Diameter, 43 inches.



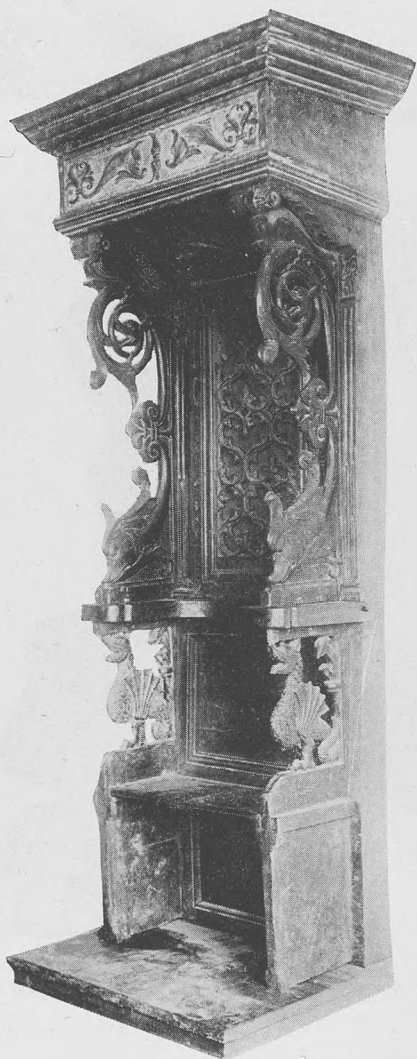
935—WALNUT OCTAGONAL TABLE *Tuscan, Sixteenth Century*

Plain top with a rich patina, the deep edge incised with a molding of ovals. On a deep tripod base with pointed knob drop at the centre and heavy claw feet. Above the feet and resting on scrolls three eagles carved in bold relief, the solid legs carved back of the birds with *chimères*, a mascarón and floral scrolls, in bas-relief.

Diameter, 45 inches.

Note: A fine classic example of the Tuscan Cinquecento.

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936—GOTHIC THRONE STALL *Florentine, Fifteenth Century*

Walnut, carved and inlaid. Lower section carved in openwork with grotesque animal forms in the place of arms, the upper canopied section with scrolls and the fleur-de-lys of Florence and an elaborately scrolled back which is surrounded by an inlaid border. Carved frieze with dolphins recalling the coat of arms of the owners in relief and gilded, and painted cornice.

Height, 8 feet 11 inches; width, 3 feet 7 inches.

From the patrician Casa Dolfini, Florence.



937—CARVED AND INLAID WALNUT TABLE

Venetian, Sixteenth Century

Octagonal, with two shallow drawers; heavy balustered standard resting on a tripartite base supported on three animal-claw feet. Top bordered by two strips of cherry inlay. The vase-shaped baluster-standard is exquisitely carved with "amorini" heads. Soft light grayish patina.

Height, 33 inches; diameter, 29 inches.

Note: Similar to the one illustrated in Frida Schottmüller's book on Renaissance furniture in Italy, which also came from the Bardini Collection. But the example in the present collection seems to be of a finer character than that illustrated in the Schottmüller book. It is a notable example of the Italian Cinquecento.

From the Stefano Bardini Collection, Florence.

From the De Motte Collection, Paris, 1922.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

938—GOTHIC CARVED OAK MONEY CHANGER'S TABLE

German, Fifteenth Century

Folding top, with finely enriched frieze, bracketed at back and displaying tracery-like scrollings of leafage; under the frieze is an inslanting box bearing coat of arms and further scrollings. Supported on paneled ends having cross feet and adornment scrolled foliage, fruit and animalistic motives.

Height, 31½ inches.

Note: This rare type of Gothic table claims the distinction of being the only example of furniture illustrated in the de luxe catalogue of the collection of Count Stroganoff, Rome, plate CIX.

From the Count Stroganoff Collection, Rome.



No. 938—GOTHIC CARVED OAK MONEY CHANGER'S TABLE
(German, Fifteenth Century)

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939—CARVED WALNUT CREDENZA *Florentine, Sixteenth Century*

Oblong, with flat top, molded, and projecting over a cornice having panels of palmette carving between carved brackets. One drawer. Two doors paneled with heavy molding; turned knob handles. At either side the doors, pilasters carved in relief with an ecclesiastical coat-of-arms supported on pedestals. Molded base. Dark patina.

Height, 35 inches; length, 35 inches.

From the Bardini Collection of Florence.

From the De Motte Collection, Paris, 1922.



No. 939—CARVED WALNUT CREDENZA (*Florentine, Sixteenth Century*)

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940—EBONY CABINET CARVED IN RELIEF AND ENGRAVED

French, Sixteenth Century

Oblong on ball feet; two upper and two lower doors, one long drawer, and two top drawers under the cornice. On the lower doors relief panels picturing the birth and circumcision of Christ, the remaining surface engraved with acanthus and liliform scrolls. Front of long drawer incised with floral scrolls. The upper doors exhibit treatment similar to that of the lower ones, except that the panels are octagonal within an outer stellate framing, and their subjects are Samson and Delilah and Hercules encountering the lion. The top drawers are carved in relief with figures and scrolls and the keyholes are escutcheoned. The upper doors, incised on their inner sides with flowers and fruit, disclose within, thirteen drawers, all incised in floral motive, and two small doors whose inner sides have marqueterie ornamentation. The marqueterie is continued in the inner cabinet which has twelve small drawers and at the back of a niche a painting of a garden with fountain. The outer ends of the upper section also incised with flowers.

Height, 6 feet 3 inches; length, 4 feet 7 inches.

Note: Work in ebony marked the high state of art in the Renaissance period. Two of the ebony cabinets are preserved in the Cluny and one in the Musée des Arts Décoratifs, in Paris.



No. 940—EBONY CABINET CARVED IN RELIEF AND ENGRAVED
(*French, Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

941—CARVED AND INLAID WALNUT CABINET

Atelier of Jean Goujon; French, Sixteenth Century

Oblong on square feet, the base channeled, the projecting top of the lower section supported by scrolled brackets; on this an upper section with pilasters fluted and reeded, supporting a cornice above which stand female figures carved in the round, one with a dolphin scroll and the other with a cornucopia as supports. Between them an interrupted pediment of volutes, under which is a cherub-head with wings, in relief. Four doors and one drawer, carved with male and female figures and festoons and inlaid with panels of marble. Stiles carved with medallions of swans and also inlaid. On the drawer a lion's head knob in high relief with ring handle. Ends paneled.

Height, 7 feet; length, 3 feet 5 inches.



No. 941—CARVED AND INLAID WALNUT CABINET
(*French, Sixteenth Century*)

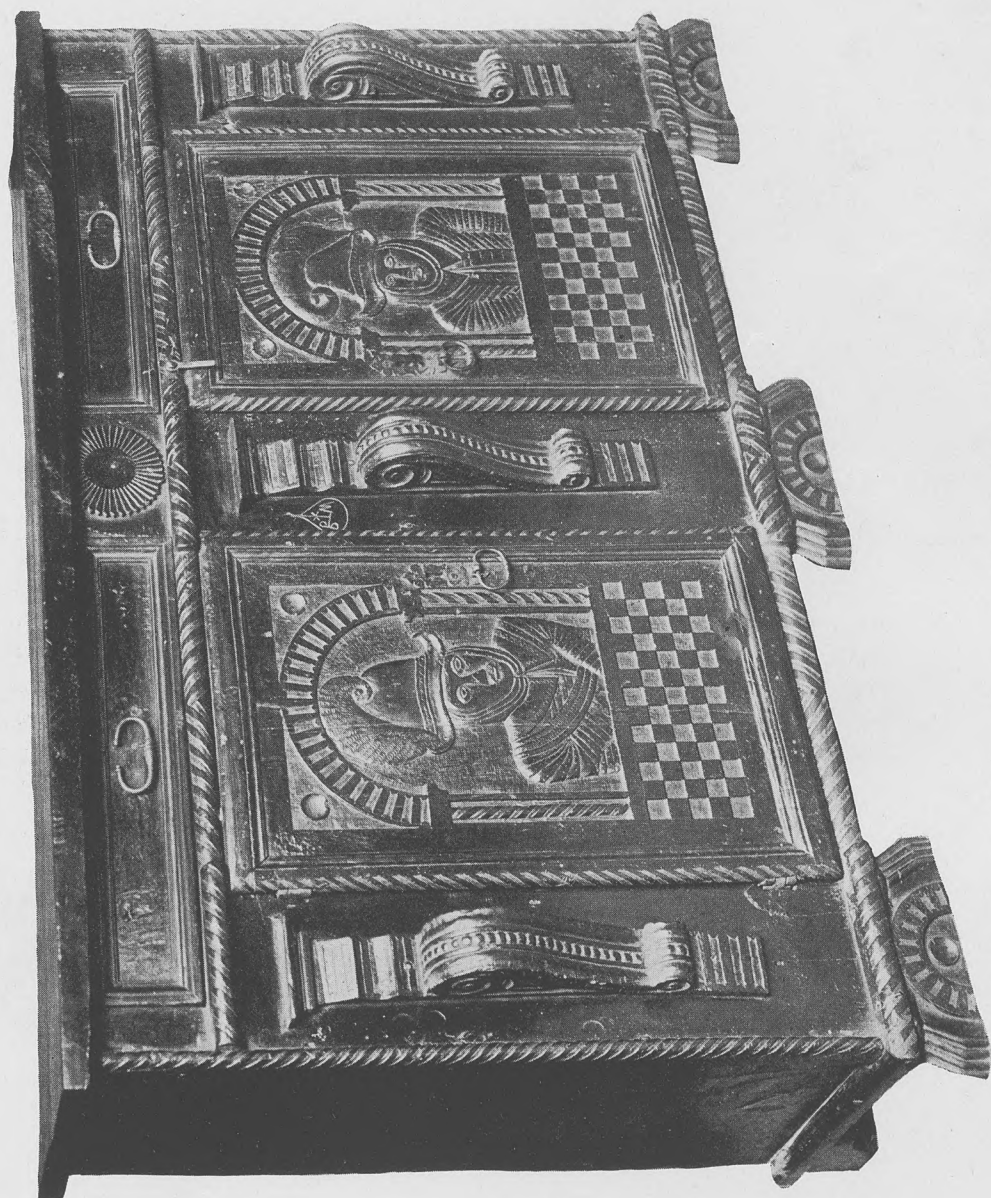
Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

942—CARVED WALNUT CREDENZA

Tuscan, Late Fifteenth Century

Oblong top; the front fitted with two paneled drawers parted by a large rosette, and two enclosing doors; trimmed with forged iron loop handles. The doors very interestingly enriched with busts of "Romanic Warriors" within arched niches and over panels of checker devices, the drawers parted by finely voluted bracket pilasters, the stiles of doors, drawers and case adorned with unusual rope motived moldings. On half rosetted arched feet. Near central bracket on pilaster a carved insignia evidently that of a previous owner.

Height, 43 inches; length, 65 inches.



No. 942—CARVED WALNUT CREDENZA (Tuscan, Late Fifteenth Century)

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and sold. They are printed in the forepart of the Catalogue.

943—WALNUT TABLE

Ligurian, Sixteenth Century

Heavily molded top, oblong, over an incised molding executed in shield patterns. Plain skirt, molded, with turned knob drops at the corners. Four columnar legs with a frieze of acanthus scrolls, resting on two long feet carved with similar scrolls, and three more of the columns based on a longitudinal stretcher and supporting arches. Light patina. A dignified classic Italian Renaissance table.

Length, 56½ inches.



No. 943—WALNUT TABLE (*Ligurian, Sixteenth Century*)

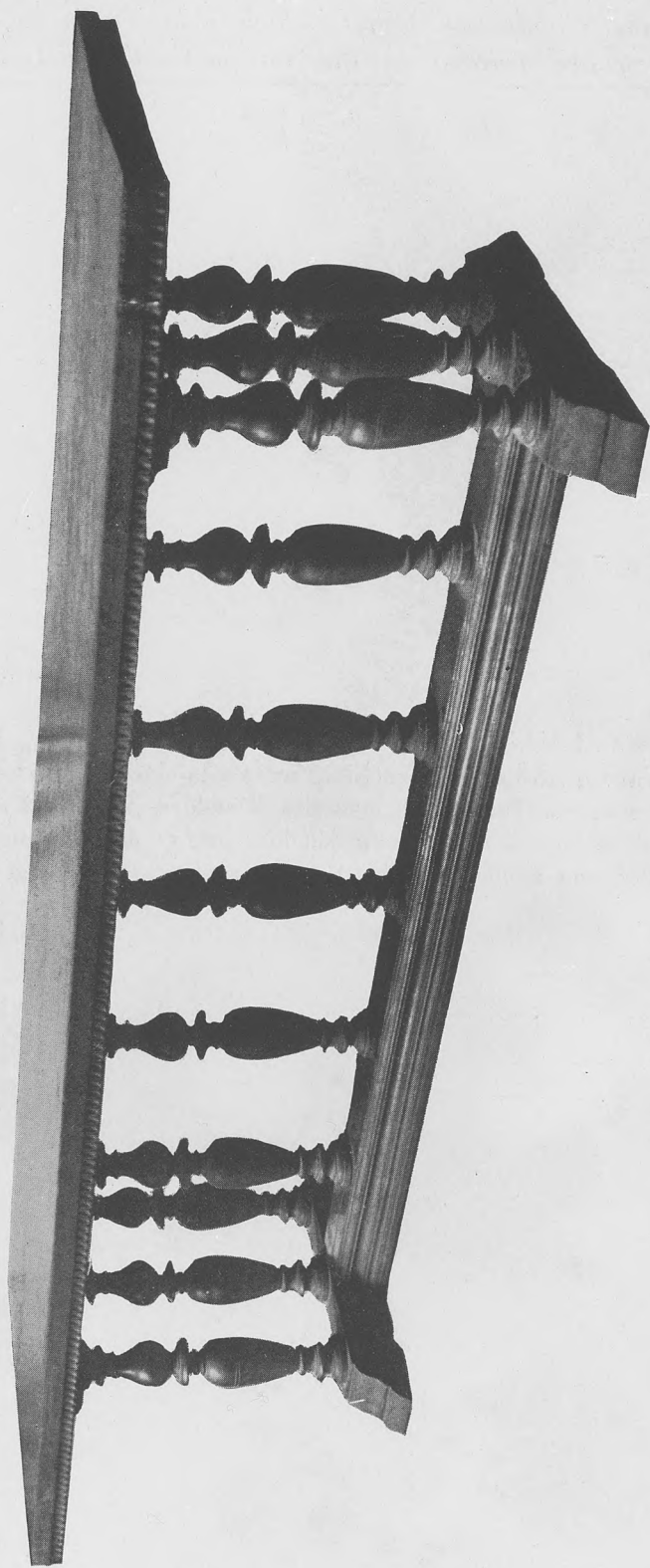
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944—REFECTORY TABLE

Tuscan, Sixteenth Century

Walnut, the top resting on a molding incised in shield patterns. Eleven legs turned in vase form, with incised and molded rings, and resting on a longitudinal base having channeled and half-round moldings and on two scrolled and molded end-feet. Good preservation and a very fine patina.

Height, 33 inches; length, 10 feet 8 inches; width, 33½ inches.



No. 944—REFECTORY TABLE (*Tuscan, Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

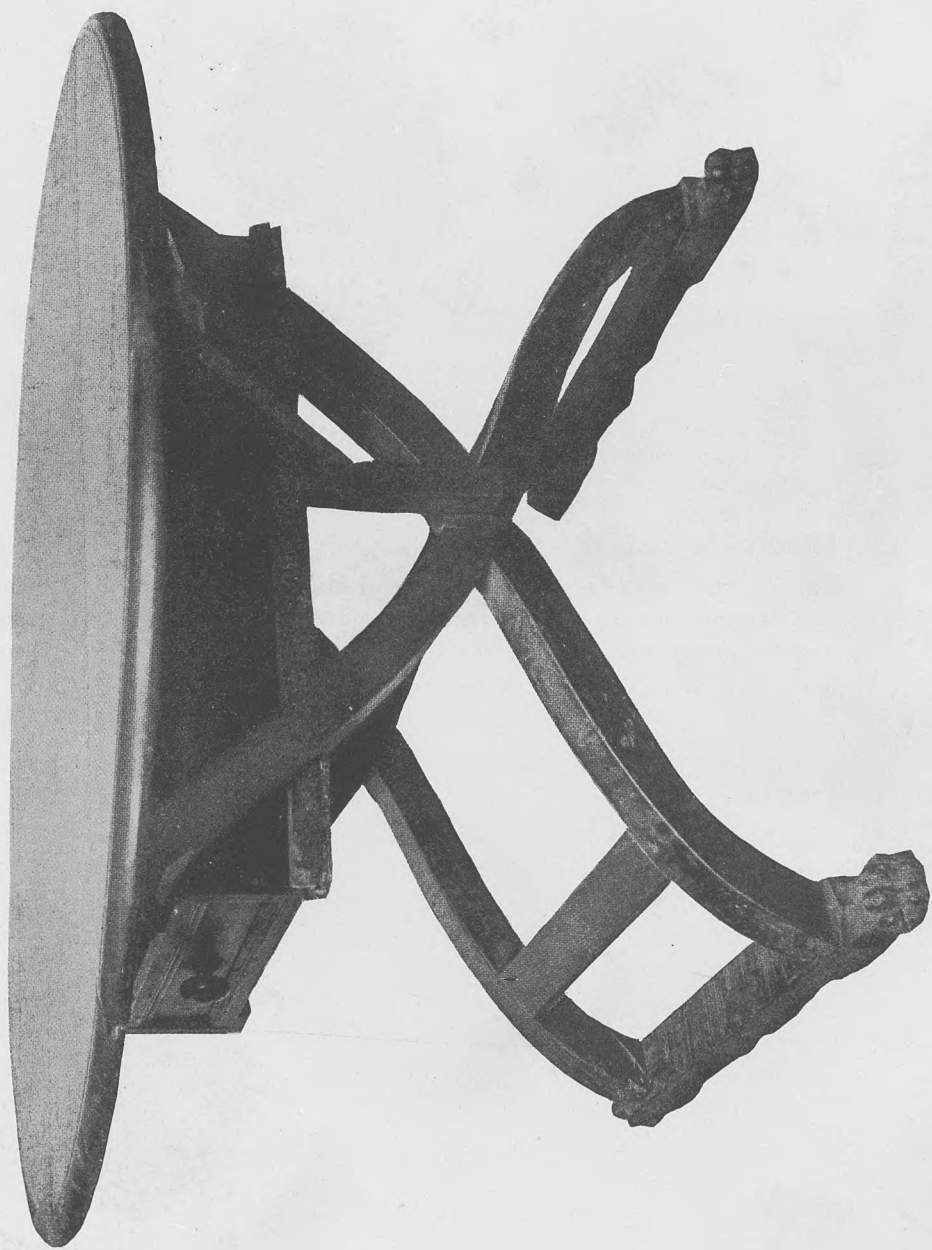
945—DANTESCA TABLE

Tuscan, Fifteenth Century

Circular top, with two hinged flaps and molded edge. Apron fitted with two drawers having molded paneled fronts and wooden knobs. Square double curved supports of Dantesca chair form, square rails and cross bases carved with paw terminations.

Height, 31½ inches; diameter, 53½ inches.

Note: This Dantesque table is very unusual in form, and perhaps is the only one in existence.



No. 945—DANTESCA TABLE (*Tuscan, Fifteenth Century*)

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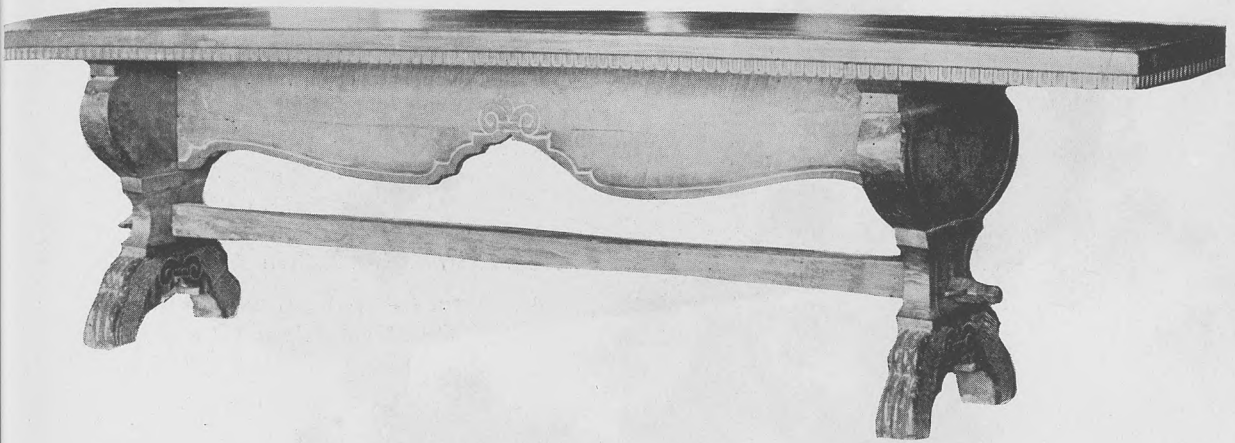


946—CARVED WALNUT CASSONE

Tuscan, Fifteenth Century

Oblong, the front and ends rounded; lion's-claw feet; two forged iron bail handles. Plain lid, which rests upon a frieze carved in relief in floral design, above a narrow shoulder. The face of the cassone below is divided into three panels, each having a bead molding and each carved in relief with a grapevine tracery, which is interrupted by a large medallion carved in bold relief. On one medallion is a hunting horn on a shield beneath a bird crest, on another a knight in armor, on the third leaf motives.

Length, 61 inches.



947--GOTHIC REFECTORY TABLE IN CARVED WALNUT

Florentine, Late Fifteenth Century

Oblong top, with a simple molding at the edge, and a fine patina. Below the top a molding of grooved shields. Solid legs on grooved and scrolled feet, and an underbrace pinned with wood. The legs and feet carved on all surfaces. A solid stretcher extending in the median line is scrolled in outline and incised with scrolls. A fine light patina and in good preservation.

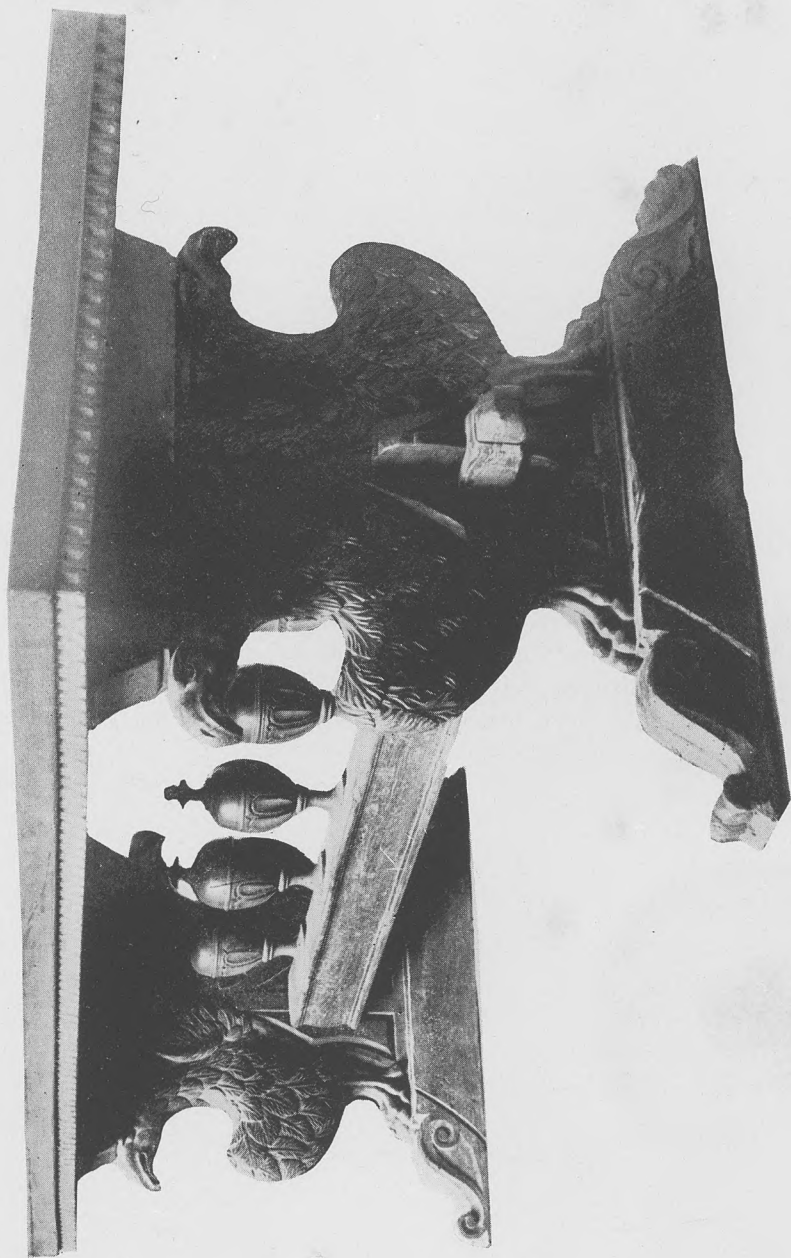
Length, 10 feet 8 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

948—WALNUT REFECTORY TABLE *Florentine, Sixteenth Century*

Oblong, plain top with molded edge, showing a fine patina, and resting upon an incised cornice of shield pattern. Great solid legs carved in double-eagle form, resting on broad scrolled end-legs. The eagles boldly carved and exquisitely incised. The legs support in median line a huge molded stretcher, which bears five vase-shaped urns finely carved and in the round.

Length, 8 feet 2 inches.



No. 948—WALNUT REFECTORY TABLE (*Florentine, Sixteenth Century*)

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949—SCULPTURED WALNUT CASSONE

By Jean de Bologne; Florentine, 1524-1608

Molded oblong hinged covers. The fronts elaborately enriched in bas-relief, one depicting in a hilly landscape occupied by château a pastoral scene, in which two shepherds are piping to a flock of sheep, at left a huntsman and dogs attacking a much spent boar; the other with similar landscape, occupied by two huntsmen and hounds bringing a stag to bay, a caravan of camels and a seated nymph at right. The panels are flanked by atlantes, these and the finely conceived bases composed of cartouched coats of arms, shells festooned with fruit interrupted by winged demi-figures and sphynxlike feet betray the drawing and hand of Jean de Bologne. For many bronze inkstands given to this master by Bode display the same correlated motives in a very marked manner.

Length, 68 inches.

From the Princess Maddalena Belgioioso Collection, Milan.

(Companion to the following)

950—SCULPTURED WALNUT CASSONE

By Jean de Bologne; Florentine, 1524-1608

Similar to the preceding, except that the front bas-relief panel depicts a more pastoral scene, in which two shepherds are piping to their flock of sheep at left foreground, and at right there is a boar hunt with hounds attacking and a huntsman shooting at the boar.

Length, 68 inches.

(Companion to the preceding)



Nos. 949-950—SCULPTURED WALNUT CASSONI (By Jean de Bologne)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

951—SCULPTURED WALNUT CABINET (*Bambocci Stipo Type*)

Florentine, Fifteenth Century

Elaborate leaf-molded oblong cornice, sustained by scrolled brackets and having unique pendants at intervals and dentiled member below. The frieze fitted with drawers centred with a coroneted cartouche, sustained by amorini in the round and flanked by three finely varied equestrian figures of warriors and putti on each side. The front arranged with central pedimented niche occupied by the figure of a Roman Warrior, flanked by jardinières of flowers and bracketed figures. In pediment is a group depicting Hercules and the Nemean Lion; below is a bas-relief group, a Mermaid and Siren. Beneath the niche and at four corners are molded drawers, enriched with fine root-walnut. Vertically between the corner drawers are enclosing doors, having central niches occupied by classic figures, flanked by demi-putti and scrollings. Above and below the niches are panels of similar bas-reliefs of further minute groups: "The Siege, Attack and Occupation of a Town" and "Festive." In the "Occupation" is a king, enthroned, giving justice. Unique pilasters having leaf capitals, and in each three putti and three mermaids. The ends with shell-arched niched figures, equestrian groups in frieze and single figures on rear pilasters. Supported on beautifully leaf-enriched molded base.

Note: The finest example of sculptured walnut ever brought to America from Italy.

952—WALNUT COMMODE

Italian, Sixteenth Century

Plain top with double molding. Three drawers. Carved bracket feet. Under the top a cornice incised in leaf form, balanced by an equivalent channeled molding at the base. Stiles incised and carved in bold relief in floral design, and at their top figures of cupids. On the faces of the drawers four quatrefoil panels inlaid in root-walnut and embraced by scrolls. Each drawer has two knob handles variously carved as human heads. Rich patina.

Height, 42 inches; length, 55 inches.



No. 951—SCULPTURED WALNUT CABINET (*Florentine, Fifteenth Century*)

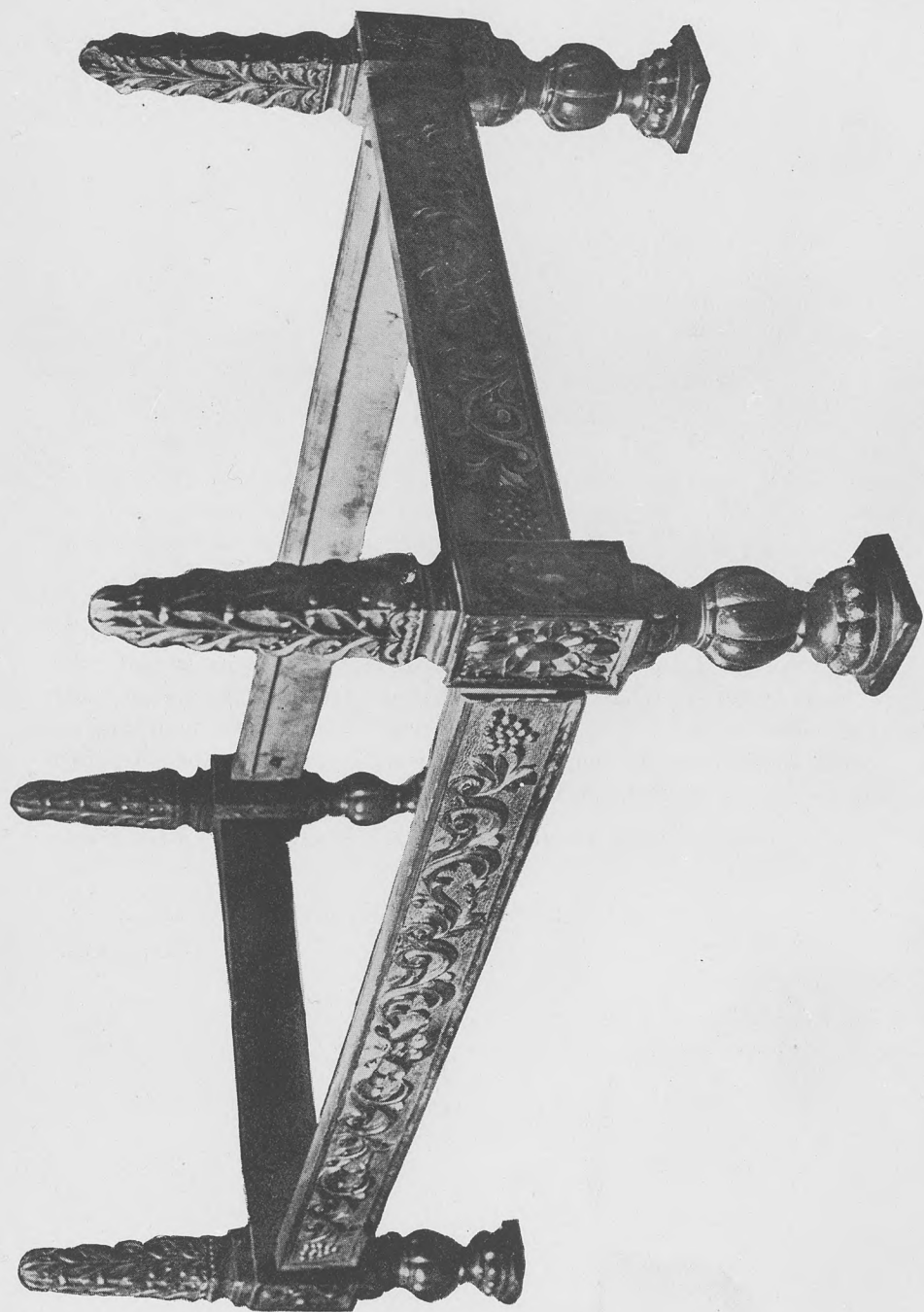
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953—GOTHIC CARVED WALNUT FOUR-POSTER BED

Italian, Late Fifteenth Century

All posts and legs, side stretchers and foot profusely carved. The carvings on the stretchers and foot floral and fruit scrolls, and at centre of the foot a mask, all in relief. The posts carved with mounting leaf scrolls above pearl borders. Legs carved in melon shape vase form and resting on square plinth.

Height of post, 40 inches; length, 6 feet 10 inches; width, 4 feet 2 inches.



No. 953—GOTHIC CARVED WALNUT FOUR-POSTER BED
(*Italian, Late Fifteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

954—CARVED WALNUT BED WITH ILLUMINATED GILDING

Tuscan, Second Half of Sixteenth Century

A four-poster, the posts columnar and resting on square molded feet. They are carved in leaf designs in the natural wood, and with mascarons and other details gilded. At the stretchers they are octagonal and the balance is round, supporting scrolled capitals under a square top. The top supports a vase carving with gilded mascarons in relief and a pear-shaped knob finial. Stretchers carved heavily in relief in formal designs. The head displays an elaborately carved cresting with cherubic heads at the centre flanked by monster forms and supported by nude female figures holding suckling infants on their knees. At their knees birds are pecking. The cresting rests on a series of eight arches.

Height, 5 feet 8½ inches; length, 7 feet 5 inches; width, 6 feet 1 inch.

AMERICAN ART ASSOCIATION, INC.,

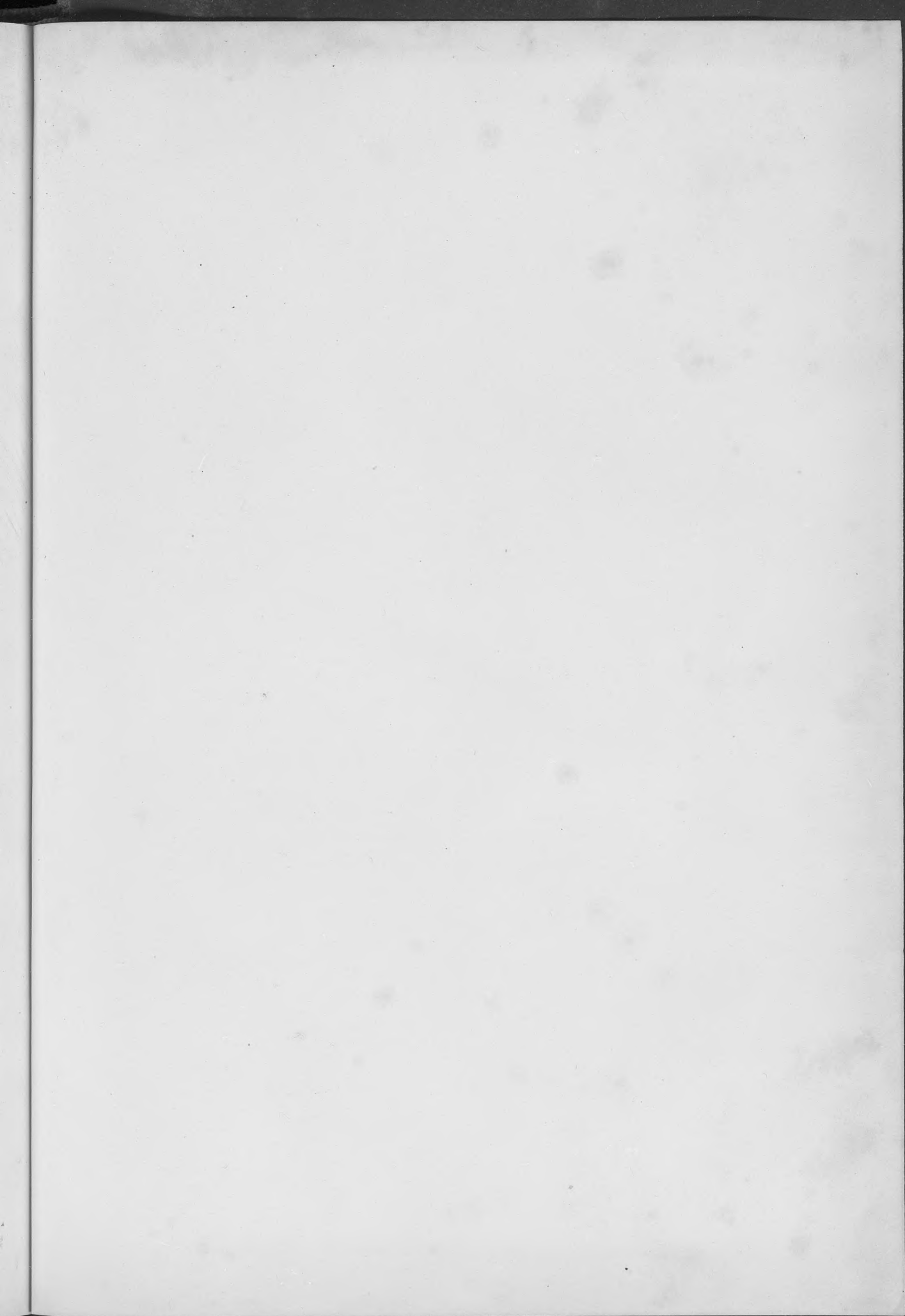
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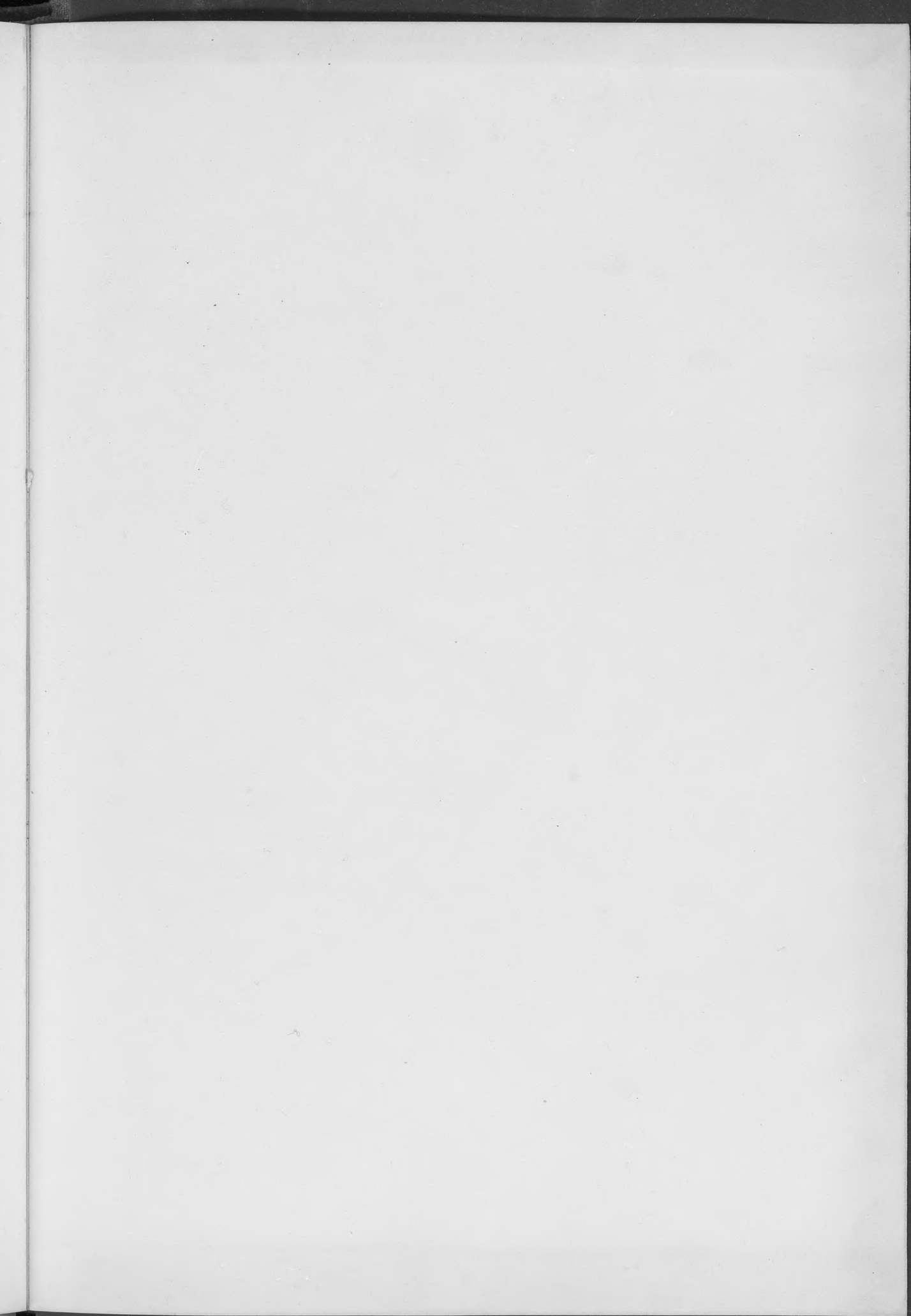
OTTO BERNET,
HIRAM H. PARKE,

AUCTIONEERS.



No. 954—CARVED WALNUT BED WITH ILLUMINATED GILDING
(*Tuscan, Second Half of Sixteenth Century*)





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